

Feb.-March 2019
Vol. 22, No. 2

In Memoriam: Writer, Editor, Producer, Director Toni Myers

Pioneering giant-screen filmmaker Toni Myers died at her home in Toronto, ON, Canada, on Feb. 18, at age 75. She had been diagnosed with late-stage cancer in October.

In a 55-year career that ranged literally from the depths of the ocean to outer space, she made some of the giant-screen industry's most iconic and successful films, including *Space Station 3D* (2002), the highest grossing GS film ever, which she directed, produced, wrote, and edited. She contributed to at least 19 GS films, including eight space films that **Imax Corporation** made in cooperation with **NASA**, and received numerous awards and honors.

Early life

Antoinette Trow was born in Toronto on Sept. 29, 1943, and studied at the Ontario College of Art before starting work as an assistant editor on commercials, programs produced by the **Canadian Broadcasting Corporation**, and the 1964 Canadian feature *Nobody Waved Good-bye*.



Toni Myers

In 1965 she met fellow Canadian filmmaker **Graeme Ferguson** in New York, and worked with him on *Polar Life*, a ground-breaking multi-screen film Ferguson made for the "Man the Explorer" pavilion at **Expo '67** in Montreal. (Shortly after the Expo, Ferguson, **Roman Kroitor**, and **Bill Shaw** created the IMAX film format and formed the company, with **Robert Kerr**, that would become Imax Corporation.)

After the Expo, Myers moved to England where she worked on shows for the **BBC** and at the Beatles', editing films and videos for **John Lennon** and **Yoko Ono**. She also made a documentary feature commissioned by the band **Santana**.

In 1970 she returned to Canada to edit Ferguson's *North of Superior* (1971), the signature film for **Cinesphere**, the world's first permanent IMAX theater, at **Ontario Place** in Toronto. (Coincidentally, that theater screened *A Beautiful Planet*, Myers' last film, free of charge on the day she

died.) It was the start of 48 years working in giant-screen films, during which she would serve as editor, writer, producer, director, and, on two films, narrator.

In the early 1970s, with few new IMAX films being made, Myers continued working on non-GS projects such as editing the CBC series *For the Record* and NFB's *Stories from the North and South*. She also worked with Canadian directors Gilles Carle, Francis Mankiewicz, and Claude Jutra, winning a prize for her work on Jutra's CBC series *Ada*.

Space films

Back at Imax she edited *Snow Job* (1974), *Ocean* (1977), and *Hail Columbia!* (1982), the company's first space film, although it included no footage actually shot in space. That would begin with *The Dream Is Alive* (1985), directed by Ferguson and written and edited by Myers. For that project, Ferguson and Myers took on the formidable challenges (technical, logistical, bureaucratic, and political) of getting the bulky IMAX 15/65 film cameras flown on the Space Shuttle and to the International Space Station.

Over the next 30 years, Myers, along with cinematographer **James Neihouse** and others on the IMAX Space team, would fly IMAX cameras on 24 Shuttle missions and seven other flights to the ISS, and teach more than 130 astronauts to be filmmakers and cinematographers.

(see **MYERS** on page 6)

Inside LF Examiner

IMERSA Summit coverage	2
The Biz	4-5
In Production	12-13
Premiering	16
Bookings Data	17-21
Directory	22-23
Classified Ads	23
Shorts	24

Premiering in February and March
Great Bear Rainforest
Cuba
Superpower Dogs
Expedition Chesapeake
 See page 16.

Founded 1997 as MaxImage!

Feb.-March 2019
Vol. 22, No. 2

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Published 9 times a year by
Cinergetics, LLC, and distributed
by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US\$397
Outside North America: US\$447
All payments must be made in
US funds.
Substantial discounts are
available for multiple subscrip-
tions to the same address.

Editorial Offices
1413 Eastbrooke Way
Marietta, GA 30066 USA
Tel: 770-693-9755
editor@LFExaminer.com

©2019 by Cinergetics, LLC
All rights reserved. No portion
of this publication may be repro-
duced by any means without
written permission of the copy-
right holder.

Copyright Warning and Notice
It is a violation of U.S. and
international copyright laws to
reproduce all or part of this
publication or its contents by
any means. The U.S. Copyright
Act imposes liability of up to
\$150,000 per issue for such
infringement.

Information concerning illicit
duplication will be gratefully
received.

Individuals and organizations
wishing to reprint articles from LF
Examiner must obtain written
permission from us in advance.

The opinions of contributors are
not necessarily those of LF
Examiner or its parent company,
Cinergetics, LLC.

Trademarks referred to in LF
Examiner are the property of their
respective owners.

IMERSA Summit, Feb. 2-5, Columbus, OH

Nearly 140 people attended the 2019 **IMERSA** Summit, held in Columbus, OH, Feb. 2-5. IMERSA is the association of Immersive Media, Entertainment, Research, Science and Art.

The meeting, hosted for the second consecutive year by **COSI Columbus**, featured screenings of two dozen fulldome shows, ten workshops on the art, science, and technology of producing fulldome shows, and 13 presentations and panel discussions.

The first day was dedicated to detailed workshop presentations on such subjects as "Advanced Shooting and Editing for Fulldome," in which experts talked about using drones for aerial photography, and building multi-camera rigs, 360-degree stabilizers, and underwater housings. Two workshops dealt with immersive audio, one on the software and hardware now available for 3D audio production, another on the digital workflow for immersive show production.

Another presentation provided two examples of shows that incorporated live performers into a dome show: *SSI 4801*, a show for kids that puts the audience in a space ship and casts a live performer as the ship's captain; and *Conquer Monster*, a band that performs live music along with self-produced videos. When they performed at the **Clark Planetarium** in Salt Lake City, UT, the planetarium staff helped transform the rectangular video to the fulldome.

In the session on "The Influence of the Fulldome," **Ka-Chun Yu** of the **Denver Museum of Natural Science** noted that there has been very little research done on the best practices in producing fulldome programs. He described a 2008 article by **James Croft**, a doctoral candidate at the Harvard Graduate School of Education, that reported the consensus of seven planetarium directors: shows should have a live presenter, use the immersive quality of the dome, take audiences on a carefully paced journey, use music effectively, and return the viewers back home at the end for a satisfying conclusion. Yu theorizes that the use of large screens and the "optic flow" created by motion on the dome increas-

es the viewers' attention on the program, and that conversely, the opportunities for a "slow, contemplative experience," in which the viewer "gazes out at the universe, and the infinity of space" provide a memorable and sublime experience.

Mark C. Petersen of **Loch Ness Productions** gave his annual "State of the Dome" report, noting that over the last two years more than 200 new fulldome theaters opened, with a total of 1,753 now open. However, the vast majority of those are small domes, half of them being less than 30 feet (9 meters) in diameter. In the U.S. there are 12 fulldomes larger than 69 feet (21 meters).

However, fulldome show production has been declining over the past few years, from a peak of 38 new shows in 2012. Only four new shows opened in 2018, and only four more are expected in 2019. "I think we have reached a saturation point for show content and titles for planetarium theaters. We can certainly hope that things will improve in the future."

In the session on "Exciting Projects," **Bjorn Jensen** from **Reef Distribution** reported on progress being made in establishing an encryption standard for fulldome shows that would give producers control over where, when, and how many times there shows are

screened, much as the **Digital Cinema Initiatives** (DCI) specification prevents pirating of Hollywood movies. Rising production costs make it more important that funders get the full return on their investment, and as shows are distributed more widely, including in countries with less stringent copyright enforcement mechanisms, pirating of fulldome shows has become a more serious problem. The good news is that the **Association of Fulldome Innovators** (AFDI), a group that includes most fulldome system vendors, has published an encryption and digital rights management (DRM) system, inspired by the DCI spec, that will be implemented and refined over the next few months and years. For more information, visit imersa.org/afdi-dome-standards-group.



Mark C. Petersen of Loch Ness Productions.

Ryan Jackson, of **Full Circle Visuals** in Edmonton, AB, Canada, gave a lively illustrated talk about his project to create a time-lapse dome experience that would allow viewers inside a small dome to turn a wheel to move the fulldome movie forward or backward in time. "How hard could it be?" Plenty hard, as he found out. He and his team developed a six-camera rig and housing that could be left outside in harsh Canadian weather for days or weeks at a time. He hired a computer science grad student to develop software that would automate the syncing of the cameras, exposure, and stitching of the multiple images. After each exposure, a small computer automatically takes the six images, stitches them into a single fulldome frame, and adds that frame onto the end of the video. A cell phone in the system allowed them to monitor the system, check its progress, and watch the movie remotely. Asked what the biggest surprise he had while developing the system, Jackson quipped, "The biggest surprise is when it works."

Paul Fraser of **Blaze Cineworks** hosted a panel discussion about "Live Action in

Native Fulldome," with panelists **Julia Redwood** of **Prospero Productions** in Australia, producer of *Ningaloo: Australia's Other Great Reef*, **Sebastien Gauthier** of the **Rio Tinto Alcan Planetarium** in Montreal, producer of *EXO*, and **Robin Sip** of **Evans & Sutherland** and **Mirage 3D**, who produced and directed *Mars 1001*, a live-action fulldome show about a mission to Mars.

Redwood spoke about learning how to shoot to avoid cross-reflectance that would reduce the contrast of images on the dome. Coming from TV production, "normally you have the sun behind you to light the subject, but when we got [the footage] into the dome, it completely washed out the subject. So a lot of masking had to take place."

Gauthier said that he was inspired as a teenager by Jacques Cousteau and Carl Sagan. He had shot many live-action scenes for previous fulldome shows, and for his latest, *EXO*, he used live-action much more extensively. Speaking about the difficulty of hiding the crew and equipment in 360-degree shooting, he pointed out, "I'm almost everywhere in

those shots: I'm playing Frisbee, I'm the astronomer," and if you could hear the sound from the camera footage, you'd hear him giving direction while "acting."

Sip compared shooting from a helicopter, where the camera was mounted on the nose, to using a heavy-lift drone, where the camera was above the rotors. "They told us their drone was insured, but not our [\$60,000 RED] camera on top of it." The main challenge of filming with the drone was that in order to avoid seeing the rotors in the shot, it had to tilt forward and move very fast, and only in a straight line. Shooting fisheye on a helicopter is challenging, Sip said, because a wide-angle lens inside a standard stabilization housing will see the inside of the housing. Placing the camera on a standard, non-stabilized, external mount avoided that problem, but yielded footage that required a great deal of stabilization in post.

A future issue of *LF Examiner* will include an article based on **Michael Daut's** presentation on "Creating Audience Impact Through Emotional Connection."

For more information about IMERSA, visit imersa.org.



Live-action panel (l to r): Robin Sip, Julia Redwood, Sebastien Gauthier, Paul Fraser.

THE BIZ

NEWS

Huntsville drops IMAX for E&S

The U.S. Space & Rocket Center in Huntsville, AL, has removed the 36-year-old IMAX GT film projector from its Spacedome Theater and reopened it at the end of February with a new **Evans & Sutherland** Tru8K digital system featuring five **Christie** laser projectors. The 67-foot (20.4-meter) dome was replaced with a **Spitz** NanoSeam skin and new seating, carpeting, and lighting were installed. With the installation of wider chairs, the seat count dropped from 288 to 248.

The Christie 4K laser projectors are the company's latest model, D4K40-RGB, each of which puts out 40,000 lumens at contrast ratios up to 5,000:1 and frame rates of 120 fps.

The theater is the first in the world to install E&S' ESX cinema system, designed specifically for GS dome theaters, which incorporates the company's proprietary auto-alignment and blending technology. ESX features a new control interface designed for GS theater operators, and is optionally capable of presenting all of the real-time astronomy data, earth maps and terrain data, that E&S's Digistar full-dome planetarium systems offer. E&S president **Kirk Johnson** tells *LF Examiner* that ESX will also be available for flat screen GS theaters in 1.33:1 or 1.89:1 aspect ratios, using up to three 4K projectors.

Huntsville is installing a Digistar 6 system, enabling it to offer planetarium-style programming while still showing giant-screen titles.

The Spacedome Theater closed on Oct. 7, 2018, with 15/70 screenings of **MacGillivray Freeman's** *Dream Big* and **Imax Corporation's** *A Beautiful Planet*. The theater reopened as the Intuitive Planetarium, named for sponsor **Intuitive Research and Technology Corporation**, an aerospace engineering and analysis firm based in Huntsville.

According to USSRC's director of communications **Patricia Ammons**, the theater will offer "a mix of in-house programming created by our astronomy education team as well as space- and science-themed films

that fit our education-based mission. We are opening with an in-house-produced program on Galileo as well as *Explore* from the Evans & Sutherland full-dome show selections. We have so much more to choose from now that we are moving to this format." Speaking about the image quality of the new system, she added, "I stepped into the planetarium the other day when they were doing a test run and my mind was blown. These Christie laser projectors are ah-mazing."

IMAX at Minnesota Zoo closes

Imax Corporation closed the IMAX Theatre at the **Minnesota Zoo** in Apple Valley, MN, suddenly on Jan. 27, after giving the zoo only ten days' notice. A letter from the zoo to its members stated that "the decision was made void [sic] of any input from Minnesota Zoo leader-



Apple Valley's projector was scrapped in January.

ship." Within days of the closure, the IMAX signage was removed from the building, the digital projection and sound systems were returned to **Imax Corporation**, and the film projector was disassembled and junked.

In a statement provided to *LF Examiner*, an Imax spokesperson provided no explanation for the closure, but thanked "all of our guests for their support over the past 21 years."

The 480-seat theater was built for \$8 million in 1997 by a group of private investors on land leased by the zoo. According to a zoo spokesperson, "the terms of the contract and ground lease stated that on June 30, 2032, the owner of the theater would relinquish and convey the prem-

ises and all improvements to the Zoo at no cost to the Zoo." In 2000, after the original owners went bankrupt, Imax Corporation took over ownership and operations. (The theater's closure means Imax now owns only one theater — in Sacramento, CA — and continues to manage two others.)

The zoo is currently negotiating the termination of the lease contract with Imax, and will decide on the fate of the theater after it assumes ownership of the building.

The theater was originally equipped with a 15/70 GT 3D film projector. Imax added a digital projection system to the booth in 2015, replacing the sound system, screen, and seats at the same time.

The fixed rent was the only financial return the zoo got from the theater, so it had no stake in the theater's success, which reportedly caused strains in the relationship over the years and may have played a role in the decision to close. Although a digital IMAX theater opened in a multiplex less than seven miles (11 kilometers) away in 2013, the zoo theater's 15/70 system made it a top performer in the region for major releases on film, from *The Dark Knight* (2008) to *Dunkirk* (2017).

The IMAX theater at the **Science Museum of Minnesota**, in St. Paul, about 17 miles (27 kilometers) away, also has a 15/70 projector, but doesn't show Hollywood features. (It will be converted to IMAX with Laser later this year. See item on page 24.)

Imax's FY2018 and Q4 results

On Feb. 26, **Imax Corporation** reported its financial results for the quarter and fiscal year ending Dec. 31, 2018. For the fourth quarter the company posted a net profit of \$1.7 million (\$0.03 per share) on revenues of \$109 million, compared to a net profit of \$4.8 million (\$0.08 per share) on revenues of \$39.7 million in the same quarter of 2017. For FY 2018 Imax earned a net profit of \$22.8 million (\$0.36 per share) on revenues of \$374.4 million com-

Rodney G. Johnson

THE BIZ

DEALS

pared to a net profit of \$2.3 million (\$0.04 per share) on revenues of \$380.8 million in fiscal 2017.

In the fourth quarter of 2018 Imax installed 88 theater systems, 67 of them in new locations (the rest upgrades), and signed contracts for 14 systems.

During 2018 the company signed deals for 234 theater systems, compared to 177 in 2017. Of the 234 signings, 203 were for IMAX laser systems, 59 of which are new installations, 114 are upgrades to existing theaters, and 30 are changes to backlog deals. Imax installed 172 systems in 2018, up slightly from 170 in 2017, and ended 2018 with a backlog of 564 theaters, compared to 499 at the end of 2017.

As of Dec. 31, 2018, there were 1,505 IMAX theaters in operation, of which 1,409 are in multiplexes, 84 are institutional, and 14 are categorized by Imax as “commercial destination.” The total at the end of 2017 was 1,370: 1,272 multiplex, 86 institutional, 12 commercial destination.

B&D to distribute *Chesapeake*

BIG & Digital has announced that it will distribute *Expedition Chesapeake: Journey of Discovery*, produced by **Whitaker Center Productions** in association with **VIA Studios Global**. The film will premiere at the **Whitaker Center for Science and the Arts** in Harrisburg, PA, on March 20. B&D has worldwide distribution rights in all formats, including IMAX digital and laser, and DCI-compliant 4K.

The film was produced by **Michael Hanes** and shot by veteran GS cinematographer **James Neihouse**, and is hosted by Emmy winner **Jeff Corwin**. It takes audiences on “an epic journey through streams, rivers, forests, and marshlands, learning about the critical challenges facing watersheds across the globe,” according to a press release.

GSF's new marketing partnership

Giant Screen Films has announced a new partnership with **Christine Tasto** and **Allison Hirata** of **CT & Co.** to provide

marketing for GSF's next two films, *Cuba* and *Hidden Pacific*. Both worked at **Imax Corporation** and have extensive experience in marketing GS films.

The pair will develop marketing plans for the films and act as programming liaisons with theaters to support the releases.

Sony enters PLF arena

Sony is installing a new premium large format (PLF) projection system in a multiplex in Las Vegas, signaling the electronics giant's intention to enter the PLF space now dominated by **Imax Corporation**.

Although technical details were scarce, the Sony Digital Cinema system features dual laser projectors touted as “high contrast,” but not as “high dynamic range,” a term of art used for systems such as **Dolby Cinema**, another major PLF brand.

In addition to the PLF systems offered by equipment manufacturers like Sony and Dolby, many theater chains have launched their own in-house PLF brands to capture a portion of the movie-going market that seeks higher-quality presentations. Brands like **Regal's** RPX, **Marcus' UltraScreen**, and **Santikos' AVX** generally provide larger screens, brighter projectors, upgraded sound systems, and luxury reclining seats. According to research firm **IHS Markit**, the global total of PLF screens (not including IMAX) nearly doubled between 2014 and 2017, from 1,667 to 3,202. The current number of IMAX theaters is slightly over 1,500.

Sciss files for bankruptcy

Swedish fulldome provider **Sciss AB** sent an e-mail to customers in early February stating that it had filed for bankruptcy. The message said the company had “suffered financial challenges for an extended period of time,” and that the “day-to-day business has moved into the supervision of a bankruptcy lawyer.” The statement went on to assure customers that “we are working hard to find the best possible way forward to ensure continued support and development of Uniview and associated products.”

PERSONNEL

Pomeroy leaves Imax

According to **TheWrap.com**, **J.L. Pomeroy**, chief marketing officer for **Imax Corporation** since August 2017, left the company in mid-February. An internal memo **TheWrap** obtained quoted Imax CEO **Richard Gelfond** as saying that Pomeroy had met the goals set for her less than two years ago, and that “now is the right time for her to set her sights on new projects and initiatives outside of Imax.” It is not clear what those may be, but she remains chair of **JumpLine Group**, a “brand activation agency” she founded in 2002.

Denny Tu, EVP of global brand and film marketing, who joined the company shortly after Pomeroy, has been promoted to CMO. He is the fourth person to hold the position in less than eight years. Before Pomeroy, **Eileen Campbell** served as CMO from July 2013 to April 2017. She replaced **Marc de Grandpre**, who held the post from May 2011 to August 2012.

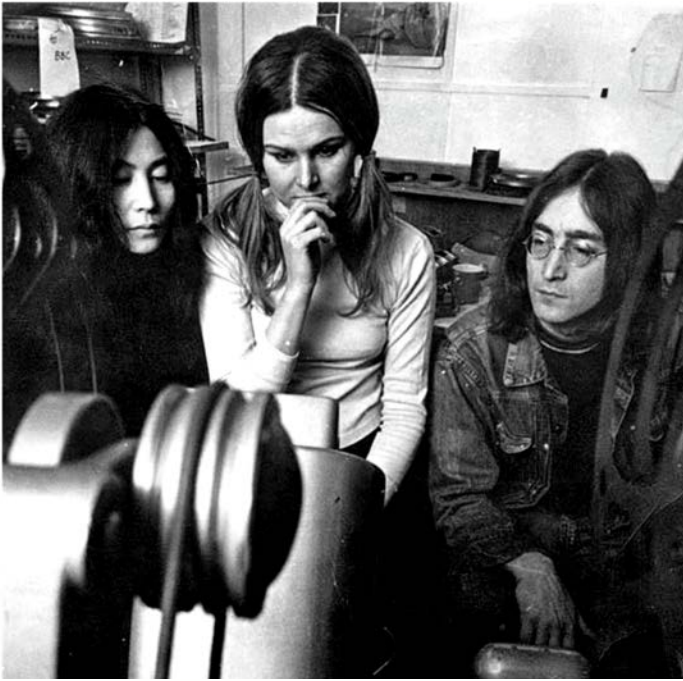
GOTO appoints Mark Webb

Planetarium and fulldome supplier **GOTO Inc.** of Japan has appointed **Mark Webb** to its international sales team. He will handle U.S. marketing and product development for the company from his base in Chicago.

Webb comes to GOTO from Chicago's **Adler Planetarium**, where he worked as supervisor of technical services, theaters manager, and director of theaters for 23 years, helping produce planetarium shows and maintaining America's first major opto-mechanical planetarium projectors. He is an active member of the **International Planetarium Society**, the **Great Lakes Planetarium Association**, and **IMERSA**.

He joins longtime U.S. rep **Ken Miller** on GOTO's sales team, but the two will overlap for only a few months. Miller is retiring in May, after 19 years with the company. He tells **LFX** that “after that I'll be roaming the world sightseeing, visiting LF theaters and planetariums, sampling foods, cultures, whiskeys, and wines wherever I go.”

In Memoriam: Toni Myers



Yoko Ono, Toni Trow [Myers], John Lennon, in London, circa 1960.

(from **MYERS** on page 1)

She directed them from the ground and turned the astounding footage they captured on orbit into seven of the most popular GS films ever made:

<i>The Dream Is Alive</i>	1985
<i>Blue Planet</i>	1990
<i>Destiny in Space</i>	1994
<i>Mission to Mir</i>	1997
<i>Space Station</i>	2002
<i>Hubble</i>	2010
<i>A Beautiful Planet</i>	2016

In a 2010 interview on National Public Radio, Myers said that teaching astronauts how to make movies is “really easy, because astronauts are really smart, and they wouldn’t be astronauts if they weren’t the best learners in the world.” At least three astronauts Myers trained — **Tom Jones**, **Susan Helms**, and **Terry Virts** — credit her early space films for inspiring them to become astronauts. Italian astronaut **Samantha Cristoforetti** posted on Twitter that “Her IMAX movies inspired generations, and inspired me as a teenager. Being part of her last movie, *A Beautiful Planet*, was an honor.”

Graeme Ferguson said, “The ability of

Imax [Corporation] to go on being the filmmaker in space for 35 years, flight after flight, film after film, comes because of the confidence that the administrators of NASA and the astronauts have in Toni. That’s quite a talent.”

Other films

Myer’s other GS films include 1991’s *Rolling Stones: At the Max*, on which she was associate producer and supervising editor, and four underwater films: *Ocean*, *Nomads of the Deep* (1979), *Deep Sea 3D* (2006),

and *Under the Sea* (2009), the last two made with noted undersea filmmakers **Howard** and **Michele Hall**.

Awards and honors

Myers and her films have won multiple awards and honors. More than half of the films she worked on received awards, with *Deep Sea* alone winning six, including prizes from the **Jackson Hole Wildlife Film Festival**, **La Géode Large Format Film Festival**, and the **Wildscreen International Wildlife and Environmental Film Festival**.

Six of her films have been recognized by the **Giant Screen Cinema Association** (or its predecessor association) with a total of ten awards, including three for Best Film (*Space Station*, *Deep Sea*, *Hubble*) and four for Best Cinematography (those three plus *Into the Deep*). In addition, seven of Myers’ films have been inducted into Imax Corporation’s Hall of Fame, an honor bestowed on films that are at least ten years old, as voted on by the IMAX theater network. (Her three most recent films are not yet eligible.)

Myers herself was honored by NASA twice: in 2009 the astronauts of STS-125

presented her with the Silver Snoopy Award in recognition of her excellence and achievements in bringing the space experience to IMAX audiences around the world. And late last year a contingent of astronauts visited her in her home in Toronto to present her with NASA’s Exceptional Public Achievement Award, the agency’s highest form of recognition. She was the sixth person to receive that award.

Then on Feb. 11, a week before her death, Myers was personally presented with the insignia of Officer of the Order of Canada, the nation’s second-highest honor, by **Julie Payette**, the Governor General of Canada, herself a former astronaut. Myers had been nominated for the honor — a process that normally takes about a year — by a group of colleagues late last year. (Graeme Ferguson was appointed a Member of the Order of Canada in 1993.)

At its 2018 conference last September, the GSCA presented Myers with its Outstanding Achievement Award. In her nomination letter for the award, **Kim Cavendish**, retired CEO of the **Museum of Discovery and Science** in Fort Lauderdale, FL, wrote, “Speaking as former CEO of three museums with giant-screen theaters, I can say that the films she spearheaded have been among the very best, most popular, and highest attended of those that we featured through the years. Her films have consistently drawn large school group audiences to their educational messages, and have thrilled general audiences with their beauty and compelling narratives.”

At the ceremony, Myers closed her acceptance speech with these words:

“I’m proud to have dragged fifteen hundred meters of telephone wire across the Kazakhstan desert to start our camera on the Russian launch pad. I’m proud to have swum with magnificent sixteen-foot manta rays. To have dropped a twenty-five-pound roll of release print on my foot at three a.m. In the then-Soviet Union, to have taken three astronauts, who had *been to the moon*, shopping for their wives because they were afraid to leave the hotel alone. To have screened the *Rolling*

Stones rough cut, in horrid black-and-white 35mm, on a lousy screen in Manhattan for Keith Richards: Keith, me, and a bottle of Jack Daniels. (Actually, there were other people there.) To have made so many treasured friends along the way. I would not change a bit of it and I thank the GSCA and all of you for honoring me with this award."

Myers' husband, artist and filmmaker **Michael Myers**, died in 2010. She is survived by her son, **Jackson Myers**, senior creative director at Imax Corporation, his wife Kate Hall, and their daughter; and by step-daughter Micki Myers, her husband Matthew Schmidt, and their two children.

The family says a celebration of her life will be held in the spring. The family requests that donations in lieu of flowers be made to the Temmy Latner Centre for Palliative Care at Mount Sinai Hospital, and Sistering, a service agency for homeless women, both in Toronto.

Tribute screenings of two of Myers' films, *Hubble* and *A Beautiful Planet*, have been added to the schedule of the GSCA's Film Expo, to be held in March in Los Angeles.

Myers' friends and colleagues provided the following remembrances.

Graeme Ferguson, Imax co-founder (statement)

"I have been most fortunate in having Toni Myers as a colleague. She is a brilliant and talented filmmaker, and a joy to work with. The astronauts who filmed [her] space films have learned that they can trust her to tell their stories accurately and with sensitivity. Those IMAX films have celebrated many of the highlights of space exploration and have revealed – to more than a hundred million viewers – the beauty of our planet and the magnificence of the universe."

Richard Gelfond, Imax CEO (statement)

"Toni is a visionary storyteller and beloved member of the Imax family who has taken millions around the world to incredible places they could only dream of going. I am fortunate to call Toni a dear friend of 25 years. We can't thank her enough for



Toni Myers with Imax co-founder Graeme Ferguson at the National Air and Space Museum in 2010.

the enormous contributions she has made to the world of film and to Imax's legacy."

Alan Horn, Walt Disney Studios chairman (statement)

"With a keen understanding, a masterful eye, and a way with words, Toni Myers has led audiences on the most remarkable journeys, exploring our beautiful planet and our mysterious universe. She's a true pioneer, an Imax legend, and now a very deserving recipient of one of her nation's highest honors."

Tom Jones, former astronaut (on Twitter)

"Toni Myers, IMAX genius as editor, writer, director, producer, has passed away. The first film on [the] Shuttle I recall seeing – Toni's *The Dream is Alive* – blew me away. I wanted to be a part of that adventure. We'll miss Toni, but her films will never be eclipsed."

Christopher Nolan, director of *Dunkirk*, *Interstellar* (2014 interview)

"One of the first things I wanted to do for research [for *Interstellar*] was to view some original prints [of Imax documentaries], and we did a whole day's viewing, hours and hours of incredible images, and the name on the films, it was Toni Myers."

Diane Carlson, Giant Screen Cinema

Consulting

Toni will be remembered by many through her films and many awards. What I will remember are the private times we shared: the meals, the laughter, and the behind-the-scenes stories. There are so many special memories, but one of the most treasured is the dinner she held at her home for a very special group of people after the recent GSCA conference in Toronto. The guests were **Phyllis** and **Graeme Ferguson**, [former Imax colleague] **Jennifer Rae**, **Wendy MacKeigan**, and **Jonathan Barker**. I was so honored to be included. It was pure Toni, hosted with warmth, laughter, and, of course, a fine meal that she prepared. Until then, I had never pictured Toni in a kitchen. Memories are indeed the roses of winter.

Kim Cavendish, formerly CEO, Museum of Discovery and Science

Toni meant so much to so many people; people who were lucky enough to know her personally, of course, but also so many who have been profoundly affected and motivated by her work and by her example.

In the times that I have spent with Toni at GSCA and Imax events, she always was so open and welcoming, good humored and fun. I was always in total awe of her,

(see **MYERS** on page 8)



Mary Jane Dodge interviewed Toni Myers for the GSCA in September 2018.

(from **MYERS** on page 7)

and, quite honestly, felt amazed and proud whenever she talked to me!

Mary Jane Dodge, MacGillivray Freeman Films

Toni Myers is simply one of the most amazing women I have ever known. An astonishing filmmaker, writer, innovator, but most of all, a great friend. We've been friends since *Hail Columbia!* came out, back in 1982. What she was able to accomplish in her life was just amazing. She was a hero to us all. Who couldn't wait to see Toni's next film? I couldn't! I couldn't wait to see what spectacular new way the IMAX medium was going to be used to just blow us away. It happened every time. Every movie had some new inspiration, some new element that would leave you awestruck. It was not just seeing some spectacular image of the *Blue Planet* Earth, or some incredible underwater image, it was her writing, and the way she used music to inspire, reflect, and create some unforgettable IMAX moment.

There were so many images from her films that left an indelible mark in my memory but there was one that stands out for me. It's that unbelievable sequence in *Hubble 3D*, where we soar into the Orion Nebula and as we get closer we turn and fly into this utterly spectacular light of stars being born. It just held me suspended like I was in some amazing new place in a different time and space looking at the creation itself and that is embedded in my soul forever!

But for me the best moments with Toni were the times we just got together as

friends. The highlight of the GSCA conference last September for me was spending so much time with Toni. We hung out, had endless dinners and lunches, watched IMAX films, just like we always did. But this time I was working on a video blog for the 40th anniversary of GSCA, and I got to interview her on video for 30 minutes. We just sat there, two old friends telling stories about our entire lives in this wonderful IMAX giant-screen industry. She told some great stories and some I hadn't even heard before. It was a bigger gift than I could have ever imagined.

Daniel Ferguson, filmmaker



Making Space Station 3D, circa 2002 (l to r) Toni Myers, Jeff Adams (Lockheed Martin), narrator Tom Cruise, Greg Foster (Imax Corp.), astronaut Brian Duffy.

Although I never had the chance to work directly with her, Toni was a constant source of inspiration. She gave me invaluable feedback and notes on both *Jerusalem* and *Superpower Dogs* and always seemed to have time for me, no matter how busy she was. Her spirit of generosity is something every filmmaker should aspire to.

The highlight of my interactions with her was probably when I hosted the GSCA "Wow Moments" session with Toni, Stephen Low, and Greg MacGillivray in 2015. The three clips she picked ran the gamut of her varied career: the first time IMAX cameras were sent into space for *The Dream is Alive*; the Center for Supercomputing's advanced visualization simulation of millions of visible galaxies from *Hubble*; and the end of *Rolling Stones: At the Max*. In those clips, she took us from low earth orbit to the vastness of the universe and showed us how to party.

Greg Foster, formerly CEO, IMAX Entertainment

Toni Myers will always be a source of light, love, and laughter. She was completely authentic and spending time with her was a pure delight. She was a creative

genius: Graeme saw that 50 years ago, and **Rich [Gelfond]**'s support over the last 25 years gave her an even bigger canvas. Most importantly, however, Toni was a wonderful and down-to-earth friend, colleague, filmmaker, "Grammy T," wife, and mom. She leaves a powerful legacy.

Professionally, Toni was a rock star among rock stars who charmed John Lennon, Yoko Ono, **Mick Jagger**, and Keith Richards, as well as the many talented astronauts she trained to use IMAX cameras in orbit for her award-winning IMAX space documentaries (**Brian Duffy**, **Susan Helms**, **Marsha Ivins**, and **Mike Masimino**, to name a few).

Toni also held her own in Hollywood with the world's biggest movie stars and studios. She made my job too easy because **Warner Bros.** and **Disney** wanted to work with her, as did "A-listers" who jumped at the opportunity to narrate a Toni Myers IMAX movie. It was always love at first sight, which is why **Kate Winslet**, **Jim Carrey**, **Jennifer Lawrence**, **Leonardo DiCaprio**, and **Tom Cruise** said "yes" on the spot to Toni. Her passion was contagious and everyone had complete artistic faith in her vision.

While Toni meant so much to all of us, family was her most important crew. Conversations with Toni always included just how much joy and pride her family brought her, from Mike's exciting new art project to Jackson, Kate, and Lola's latest adventure, to her loved ones in Pittsburgh, the UK, and France. For Toni, all roads led back to home.

She was one of a kind! While I celebrate the movies she made during our 18-year partnership, it's the laughs we shared and the friendship we built that I'll miss and cherish most.

Howard and Michele Hall, filmmakers

Late one night as we lay at anchor off the island of Hawaii, Michele and I encouraged Toni to slip into the water with a dive mask and snorkel. A dozen very large manta rays were feeding on plankton beneath a large HMI light we had suspended above the water. The huge rays rolled and looped just beneath the surface, their wings gently brushing Toni's hand as she reached out.



Filming Deep Sea 3D with the Solido underwater housing in Hawaii, 2005. Myers is third from the left, wearing sunglasses. Howard Hall is kneeling in wet suit, Michele Hall is over his left shoulder.

When Toni finally returned to the boat, she was overwhelmed with excitement and happiness. That is the moment I remember most from our time together. After all the wonderful things she did for us, I was so happy to have been able provide this small gift in return. But it certainly doesn't balance the scales. Toni guided us through the production of many films with grace, talent, and humor. She had a wonderful gift for music that made the images I captured dance in ways I never imagined.

We are grateful to have been part of Toni's inner circle as she did so much to bring the wonders of the universe to so many, through her films, through her enthusiasm, and through her friendship. We will always remember her smile, her giggle, and the warmth of her hug.

Gord Harris, formerly with Imax Corporation and Christie Digital

From her impeccable to-the-frame editing of *North of Superior*, which hooked me on IMAX, to the last space film I worked on with her, Toni was always a

perfectionist, striving to make every film as fantastic as possible. From *Hail Columbia!* (1982) until 2000, I worked on most of the space films with her and spent many hours in Mission Control on the console over long nights as she coordinated every aspect of the astronauts' shooting. I was always amazed by her endurance, endless enthusiasm, and the encyclopedic knowledge she gained about each NASA mission and astronaut we worked with. She absorbed facts like a sponge.

Every astronaut and engineer we worked with loved Toni, so much that they would literally rotate the Space Shuttle in space for her to help get a better shot.

Her films were great inspirations to my children and Toni was a real role model for Kate (now 36) in particular, who for many years wanted to go to Mars after seeing every Imax space film, the first ones sitting on my lap in Ontario Place at employee family screenings.

But besides being a world expert on IMAX editing, directing, and producing,

(see FILMS on page 10)

(from MYERS on page 9)

Toni was always very warm, friendly, and approachable, even when I was a lowly camera technician and assistant pulling all-nighters building space cameras for her and Graeme. She would keep us all going with her amazing at-the-bar stories of Santana's drummer and the early British pop scene over oysters, butterfly shrimp, and beer, when we all practically lived at NASA in Florida or Texas.

As we moved into digital with early film scanning and recording, she also mastered computer graphics shots and special effects, choosing top CGI firms in the world and guiding them expertly for films like *L5: First City in Space*.

I remember how kind she was to invite me to witness the music recording process with composer **Maribeth Solomon**'s orchestra in Toronto, and to take me to so many screenings over so many years to check and develop our 3D and underwater film knowledge. Her taste and knowledge of music was fantastic, and I always enjoyed her choices.

I will always think of Toni as an Earth Mother. Her warm narration of *Blue Planet* helped inspire and educate so many people about how fragile we are. Like Rachel Carlson, she was an environmentalist before the word became popular, in her care and compassion for all of life on earth. May we all aspire to live a life as rich as Toni's; a life well-lived, indeed. If there is a heaven, she will definitely be there, looking down on this beautiful planet. Toni has touched millions, if not

billions, with her films, for the better. We will miss you, friend.

James Hyder, editor and publisher, LF Examiner

I first met Toni in 1984, when I was a mere box office manager at the **National Air and Space Museum's** IMAX theater, and she and Graeme were screening rushes of *The Dream is Alive* for the astronauts, museum administrators, and executives of **Lockheed**, the corporate sponsor. I will never forget my reaction to seeing the first 15/70 footage actually shot in space projected on the IMAX screen. It was stunningly, jaw-droppingly gorgeous, and totally unlike anything anyone (except the astronauts) had ever seen.

I was privileged to be on the committee of museum staffers who assisted in the making of the next two space films, *Blue Planet* and *Destiny in Space*. Filmmakers who made GS films for NASM were often pulled in many different directions, by the museum's academic advisors on one hand,

Toni Myers' GS Filmography and Awards

1971	<i>North of Superior</i> ¹ : editor
1974	<i>Snow Job</i> : editor
1977	<i>Ocean</i> : editor
1979	<i>Nomads of the Deep</i> : editor
1982	<i>Hail Columbia</i> ¹ : editor
1985	<i>The Dream Is Alive</i> ^{1,2} : editor, writer
1987	<i>Heart Land</i> : editor
1990	<i>Blue Planet</i> ¹ : editor, writer, narrator
1991	<i>Rolling Stones: At the Max</i> ¹ : editor, producer
1993	<i>Journey to the Planets</i> : writer, producer, director
1994	<i>Destiny in Space</i> ¹ : editor, writer
1996	<i>L5: First City in Space</i> : editor, writer, producer, director
1997	<i>Mission to Mir</i> : editor, writer, producer
2002	<i>Space Station 3D</i> ^{1,3,4} : editor, writer, producer, director
2006	<i>Deep Sea</i> ^{1,3,4,6,7,8} : producer
2009	<i>Under the Sea 3D</i> ¹ : editor, writer, producer
2010	<i>Hubble</i> ^{2,3,4} : editor, writer, producer, director
2016	<i>A Beautiful Planet</i> ^{4,9} : editor, writer, producer, director
2017	<i>Amazon Adventure</i> : narrator

1. IMAX Corporation Hall of Fame Award
2. Giant Screen Cinema Association: Special Recognition Award
3. Giant Screen Cinema Association, Best Film
4. Giant Screen Cinema Association: Best Cinematography
5. Giant Screen Cinema Association: Best Film for Learning
6. Wildscreen International Wildlife and Environmental Film Festival: Best Large Format Film Award
7. Jackson Hole Wildlife Film Festival: Best Theatrical Release
8. La Géode Large Format Film Festival: Public's Choice Award
9. Heartland Film Festival: Truly Moving Picture Award

and the distributor's marketing people on the other. I was always impressed with Toni's creativity, calmness, and openness to input from all quarters.

For a rough cut of *Blue Planet*, Toni read the narration herself, and when the committee discussed who should record the final track, I suggested we should stick with Toni. Legendary newsman **Walter Cronkite** had lent his distinctively stentorian voice to *The Dream is Alive*, but I felt that Toni's softer tone was well suited to the environmental theme of *Blue Planet*. I can't claim that my recommendation was the sole basis for the final decision, but others agreed with me, and she recorded the track. (She served as narrator again on **SK Films'** *Amazon Adventure* in 2017.)

Another incident illustrates one of Toni's most endearing traits: her consistently positive outlook. At a conference, she and I were among a handful of people in a late evening screening of an obscure new film by a filmmaker with no previous GS experience, and seemingly little experience in filmmaking of any kind. It was, without a doubt, the worst film ever presented at an industry meeting, technically,



The crew of STS 125 presented Myers with NASA's Golden Snoopy Award in 2009.
L to r: Scott Altman, Toni Myers, Michael Good, Michael Massimino, Andrew Fuestel, Gregory Johnson, John Grunsfeld, James Neihouse. (Not present: Megan McArthur.)

NASA

artistically, and any other way you can imagine. As we left, I expressed my total disdain for the project, but to my surprise, Toni praised one of the few unique aspects of the film, and I had to admit she had a point. A cynical person might think that, as an employee of Imax Corporation, she didn't want to appear critical of another filmmaker's work in front of a member of the press. But I firmly believe that it was just the kind of person she was: always looking for — and finding — the best in people and their work.

David and Patricia Keighley, Imax Corporation

With our son Chris, we visited Toni in early January at her apartment in Toronto. She was so glad to be at home, surrounded by loved ones, and was in great spirits. We sat in her bedroom, she holding court propped up with pillows, and we sitting in the chairs that had recently been occupied by three astronauts, as they presented her with NASA's highest civilian medal. Quite an honor.

We reminisced about our many films together, attending the landing of the first Space Shuttle flight at Edwards Air Force Base in California and the excitement of watching the first IMAX 70mm dailies from space at Ontario Place! Lots of laughter.

But the highlight was Toni recounting one more time the story about recording Walter Cronkite for a trailer for *The Dream is Alive*. (It was the first time for our son Chris.) It's my favorite Toni story.

In short, it goes like this. Ushered through many corridors and secure layers in the bustling Manhattan CBS headquarters, Toni, "scared sh**less," meets Walter, after almost bumping into Mike Wallace, and follows Walter into a very small recording booth. He is very nice and reads the trailer script expertly the first time, but Toni wants a second choice.

"Mr. Cronkite, that was great, but could

you possibly give us another version, kind of like you were talking to your family."

His response: "THIS IS HOW I TALK TO MY FAMILY!" He laughed and proceeded to do another version.

She loved telling that story and that's how we will always remember Toni. Happy. In great spirits, reminiscing about her exceptional life.

We miss you, Toni!

Mike Lutz, Evans & Sutherland, formerly with Imax Corporation

Toni's work has inspired me since 1991, when my wife and I went to see *Blue Plan-*



Myers with Johnny Depp, narrator of *Deep Sea 3D*, in 2005.

et at the **American Museum of Natural History** while on our honeymoon. Toni's grace and passion will inspire me for the rest of my own days and I know that is also the case for many people throughout the world.

Obviously, she was a giant among giants in the giant-screen community. I expect there are hundreds of people with thousands of stories about her. I am not a production guy, so I don't have the colorful filmmaking stories you will no doubt receive, but I can pass along two points I think you will find relevant.

1. Toni was a beautiful person

I came to know her in at the Chicago

2001 GSTA on an unofficial group excursion to a blues club on the North Side. She did not know me from Adam and had no reason to give me the time of day, but she completely captivated me with her warmth, brilliance, and spirit, all coming from a legend whose film production talent overwhelmed me. For ten years we remained great "conference" friends.

I joined Imax in 2011 and discovered the unbelievable depths of her passion and talent. We became personal friends. She, and the team she had built over the years, inspired me. They made me feel like I was a small part in a profoundly special industry.

2. Karma and courage

When the devastating news [of her illness] unfolded last fall, I remained in touch with Toni as frequently as I could. I think your readers will be happy to know that she was blessed with immense love and support from her family and friends in her final weeks. We all should be so blessed.

Moreover, she faced her prognosis with astonishing peace of mind. She felt fulfilled by life. She made courageous decisions about how to retain her quality of life as she faced her illness. And so it was, a few weeks ago, my call to her found her in a most lucid and talkative mood. The call had many false endings; I think it was Jennifer Rae who was attending to her, and who eventually convinced her to put the phone down.

The last subject we talked about followed her question about *my* future. I told her how I vividly recalled her observation of many years ago that there are almost an infinite number of compelling authentic stories to tell. Directing the scene to the end, she quickly overcame her ever-present humility and called her last shot with me, instructing me to pursue quality in everything I do. Quality. Quality. Quality. Yes, that is one her many legacies that will pulse through the giant-screen industry and beyond. I will cling to her direction.

(see **MYERS** on page 14)



* New listing.

All films are 3D unless noted; underlined titles are 2D.

Updated information is printed in bold.

Unless noted, all films run about 40 minutes.

Disneynature Penguins *

Disneynature's all-new feature film Penguins is a coming-of-age story about an Adélie penguin named Steve.

Disneynature; distributor: Walt Disney Studios. 90 minutes. Release: April 17.

Lost Empire of Angkor

Definition Films, Helio Projects; distributor: K2 Studios; director: Murray Pope; writer: John Weiley. Release: April.

Apollo 11: First Steps

Statement Pictures, CNN Films; distributor: MacGillivray Freeman Films; director: Todd Miller; producers: Todd Douglas Miller, Thomas Petersen, Evan Krauss. Executive producers: Amy Entelis, Courtney Sexton, Josh Braun. 2D. Release: May 17.
– Post production is under way.

Secrets of the Universe

Stephen Low Company; distributor: K2 Studios; director: Stephen Low; producer: Pietro Serapiglia; executive producers: K2 Studios. Narrator: Simon Helberg. Release: May 24.

Hidden Pacific

Tandem Stills + Motion; distributor: Giant Screen Films; director: Ian Shive; producers: Ian Shive, Erika Nortemann, Mark Fletcher; DP: Ian Shive; script: Mark Fletcher, score: Cody Westheimer; executive producers: Andy Wood, Ian Shive, Alice Garrett. Cast: Jessica Kim, Susan White, Charlie Pelizza. Release: May.

– Post production, narration, and editing are under way.

Train Time

Stephen Low Company; distributor: Stephen Low Company; director, script: Stephen Low; producers: Pietro Serapiglia, Stephen Low; executive producer: Paul Globus. 2D. Release: September.

Apr '19

Jul '19

Jan '20

**Peng
Angkor**

**Apollo
SOTU
HidPac**

TrainT

**Astlmp
OOB**

BFTB

**SeaLion
COC
CoolCit**

Asteroid Impact

Imax Corporation, Huahuang Pictures; distributor: Imax Corporation; director: W.D. Hogan; producers: Jini Durr, Phil Groves; DP: Sean MacLeod Phillips; script: Phil Groves; executive producers: Anna Chi, Phil Groves. Cast: Len J. Phillips, Steve Tsang, Bernadette Janssen. Release: Oct. 4.

– Principal photography is complete, post production is under way.

Out of Bounds

Wild Pacific Media; distributor: K2 Studios; director: Caspar Mazzotti; producers: Nick Robinson, Dave Gross, Mark Kresser; DP: Nick Robinson; script: Mark Krenzien, Caspar Mazzotti. Cast: Torah Bright. Release: October.

– November: Filmed landscapes, wildlife, snowboarding, and climbing in Antarctica.

Back From the Brink

Sean Casey Productions; distributor: Cosmic Picture; director, DP: Sean Casey; producers: Jen Casey, Sean Casey; script: Mose Richards. Release: Fall.

Sea Lions: Life by a Whisker *

Dive into the world of a rare Australian Sea Lion pup. Definition Films; distributor: K2 Studios. Release: Dec. 1.

Colours of China

Making Movies/ China Intercontinental Communication Company/Gebrüder-beetz Filmproduktion; distributor: tba; executive producer: James Heyward. Release: December.

– November 2018: Filmed the Peking Opera, and in Jingdezhen, porcelain capital of China.

Cool Cities

Wild Pacific Media; distributor: K2 Communications. Release: December.

MFF's New Adventure Film

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray. Release: February 2020.

– Principal photography is complete, post production is under way.

Snow

St. Thomas Productions, nWave Studios; distributor: nWave Pictures; directors: Cyril Barbançon, Jacqueline Farmer; producer: Jacqueline Farmer; DPs: Cyril Barbançon, Jacqueline Farmer; script: Philippe Chappuis; score: Franck Marchal; executive producer: Eric Dillens. Release: Spring 2020.

– January: Filmed in Lake Ontario; Rochester, NY; Hautes-Alpes, France.

– February: Filmed at Pays des Ecrins in southeastern France.

Einstein's Incredible Universe (wt)

Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duf-

field, Daniel Ferguson; script: Daniel Ferguson, Mose Richards; DP: Reed Smoot. Release: fall 2020.

Wild Wonders of China

Transcendent Media, Blue Sky Aerial & Specialist Filming; distributor: tba; director: tba; producers: Peta Milan, Staffan Widstrand, Vicky Degerfeldt; DP: Peter Degerfeldt. Release: fall 2020.

– November 2018: Filmed wild snow leopards in 8K.

Ancient Caves

Oceanic Research Group; distributor: MacGillivray Freeman Film Distribution; director, DP: Jonathan Bird; producers: Jonathan Bird, Art Cohen; script: Jonathan Bird, Art Cohen; score: Bruce Zimmerman; executive producer: Shaun MacGillivray. Cast: Dr. Gina Moseley, Dr. Larry Edwards, Brian Kakuk, Todd Kelly, Dr. Keith Tinker. All digital formats. 2D. Release: 2020.

– November: Submerged Mayan remains in Mexico.

– Principal photography is complete, post production is under way.

Antarctica 3D: Into the Unknown

BBC Earth; distributor: tba; director: Fredi Devas; producers: Jonny Keeling, Myles Connolly; executive producer: Jonathan Williams. Release: 2020. Early 2019: Filming in the Antarctic Peninsula and South Georgia Island.

Dinosaurs of Antarctica

Giant Screen Films; distributor: Giant Screen Films; director: David Clark; producers: Don Kempf, Deborah Raksany, Andy Wood; DP: Reed Smoot; script: Deborah Raksany, Andy Wood. Release: 2020.

– January: Filmed dinosaur backplates in New Zealand.

– February: CGI compositing begins.

Elephant

Wild Expectations, Ltd.; distributor: tba. Release: 2020.

Feathered Dinosaurs (wt)

Saint Thomas Productions; distributor: nWave Pictures. Narrator: James Faulkner. Release: 2020.

Journey to the Great Mayan Reef (wt, formerly The Dolphin Ambassador)

Milbrand Cinema; distributor: tba; director, producer, DP: Lance Milbrand; editor: Dave Choice; score: Icarus Music. Cast: Kathleen Dudzinski, Eldon Bolton. Release: 2020.

Ocean Currents *

The great ocean currents are the arteries and veins of Planet Earth!

Wild Pacific Media, Definition Films; distributor: K2 Studios. Release: 2020.

Secrets of the Sands

Atlantic Productions; distributor: Serengeti Entertainment. Release: 2020.

FFNAF

Snow

EIU
WWOCAncCav
AntITUDOA
Eleph
FeaDin
JTTGMROceCurr
SSands
Sereng
Wingsuit

BluWha

Ireland →
Leonar →**Secrets of the Serengeti**

Digital Crossing Productions; distributor: tba; director, producer, DP: Michael Dalton-Smith. Release: 2020.

Wingsuit Flyers

Grand Schema; distributor: K2 Communications; director: Christopher J. Scott; producers: John Molli, Christopher J. Scott, Aschi Michel, Tom Fore; DP: Robert Hollingworth; script: Christopher J. Scott; executive producers: Rob Sharps, Doug Greenstein, W. Kyle Gore, Daniel Verbic, Tom McCollum. Release: 2020.

Blue Whales *

New scientific discoveries and the latest filming techniques now reveal the secret lives of blue whales.

Oceanic Films; distributor: tba; director: Hugh Pearson; producers: Hugh Pearson, Myles Connolly; DP: Hector Skevington-Postles; writers: Hugh

Pearson, Myles Connolly. Cast: Diane Gendron. Release: March 2021.

– March: Three-week expedition to the Sea of Cortez to film blue whales and a scientist who studies them.

Ireland

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray. Release: 2021.

– Principal photography is complete, post production is under way.

Leonardo da Vinci: The Last Interview (wt)
Camera Lucida Productions; distributor: MacGillivray Freeman Films; director: Francois Bertrand; DP: Vincent Mattias; script: Serge Bramly, Francois Bertrand. Executive producer: Francois Bertrand. Release: 2021.

DMR FILMS:

Title	Dist	Release
Shazam!	WB	4/5/19
Hellboy	LG	4/12/19
The Curse of La Llorona	WB	4/19/19
Avengers: Endgame	WDPD	4/26/19
Godzilla: King of Monsters	WB	5/31/19
Dark Phoenix	FOX	6/7/19
Men in Black International	SONY	6/14/19
Toy Story 4	WDPD	6/21/19
Spider-Man: Far From Home	SONY	7/5/19
The Lion King	WDPD	7/19/19
The New Mutants	FOX	8/2/19
Artemis Fowl	WDPD	8/9/19
IT: Chapter 2	TBD	9/6/19
Frozen 2	WDPD	11/22/19
Star Wars: Episode IX	WDPD	12/20/19



Austin Shelton, 2nd unit cinematographer, films endangered Golden Monkeys in China for Back from the Brink, from Sean Casey Productions and Cosmic Picture.

(from **MYERS** on page 11)

Wendy MacKeigan, CEO, SK Films

Toni was so extraordinary and so full of life, an engaging, thoughtful, and kind person to her soul. I enjoyed immensely her great storytelling and the care she took in finding just the perfect word, and how her laughter soared: she categorized it into chuckling, cackling, belly, and howling. She had a quick wit and an endless curiosity for knowledge, with so many endearing qualities, including how she could focus in on a person, yet was always so humble about her own incredible range of talents; she made us all feel so natural and special in her presence. She knew how to deeply love her family and friends and be loved by them and was so proud of everyone's accomplishments.

She could capture the mind and heart of her precious granddaughter Lola as adroitly as she could those of a group of veteran astronauts, American or Russian. As she said, the vodka tasted the same.

In Jonathan's early days running production and distribution at Imax, he came home one day and enthusiastically told me about this amazing woman, producer Toni Myers. They became instant friends, these two left brain/right brain personalities, teeming with passionate and humorous tales and banter about their favorite movies, books, art, wine, music, and musicians. Toni asked if she was too old to be a groupie for Jonathan's band.

Over the decades Toni became a cherished friend to us both. One snowy and cold night, Toni called and said Jonathan was at her and Mike's party and I simply HAD to come over. When I said I was already in my comfy velvet pajamas, recovering from a cold, she said not to change, just get in a cab and get over there. So I did and she kept telling new arrivals, "Wendy's wearing her PJs, can you believe it?"

She loved being in the wilds of Geor-

gian Bay and visiting our off-grid island, where the bears roam, the wine tastes better, and one's spirit gets refreshed from the late-night hot saunas to cool lake swims, looking up at the Milky Way.

Toni was an inspirational person, certainly to me and the SK team, and she will be greatly missed by all who knew her. Because of her, there are now thousands of kids motivated to reach the stars.

Cory Mandel, audio engineer

I was one of the fortunate people who got to work with Toni on many of her beautiful films. I looked forward to and treasured each one, as Toni set the bar

hours together on the mix stage, on the scoring stage, and in darkened theaters at screenings. We all travelled together to premieres, and Toni made sure to always bring her *entire* team, regardless of where in the world it was.

We enjoyed many meals together and debated important subjects like the merits of various kinds of dill pickles! In the serious business of filmmaking, there was always an abundance of laughter working with Toni.

She made so many hugely successful films about important subjects; she was saving the world, one film at a time. I'm very proud to have been a part of it, and to call Toni Myers my friend. She was truly one of a kind, and we will all miss her terribly. It gives me comfort to know that Toni will always be present in the world, through the brilliant films she left behind.

James Neihouse, GS cinematographer

Toni and I met in 1976 while she was working with Graeme on *Ocean*, the first IMAX underwater film. I was brought along on the shoot as an underwater grip and still photographer. Toni always liked to tell how when she met me I was "mostly naked" on a southern California dive boat.

(To set the record straight, I was wearing a Speedo swimsuit.)

During the *Ocean* shoot, Toni would come over to Catalina Island to pick up the exposed negative, usually on one of the amphibious planes from Long Beach, then take the film back to the lab at MGM to be processed. She would be back in a day or two with the 35mm print-down. We would all go to the Casino Theater in Avalon to screen our rushes. We would lie on the stage, right in front of the screen to get a feel for how the images would look on the IMAX Dome. The only catch was that this was before they had come up with a way to rotate the IMAX image 90 degrees so the 35mm reduction print



Mixing the soundtrack for Into the Deep in Toronto in 1994. Foreground l to r: Jonathan Barker, Toni Myers, composer Maribeth Solomon, engineer Scott Boyling.

very high and would leave no stone unturned.

She possessed a truly encyclopedic knowledge of each of her films. She could easily tell you – to the frame – where every line of narration was, where each phrase of music began and ended, and how the narration, music, and SFX were all woven together with the picture, to create the emotion and impact she was looking for.

Toni was, in a word, brilliant. She was also one of the kindest and most generous people that I knew.

She led a talented, tight-knit production team, to whom she was loyal and who were extremely loyal to her. It was like one big extended family. We spent so many

would project in the proper orientation, so the horizontal axis of the IMAX frame was vertical on the theater screen. Screenings were literally a pain in the neck.

After a long day at the Johnson Space Center while we were working on *Space Station 3D*, Toni and I went out for dinner at a fish restaurant on Galveston Bay. Just as we were finishing I became extremely dizzy and all but passed out. An ambulance was called and I was rushed to Clear Lake Hospital, with Toni following closely behind. She made sure I was taken care of and never left my side. After several hours, and a battery of tests, I pronounced good to go. As Toni was driving me back to the hotel she quipped, "Well that was one way of getting out of paying for dinner!" Apparently, the restaurant didn't charge us for the meal.

When Toni called me last October to tell me about her diagnosis she said, "You know, I am extremely lucky to have had a very beautiful, full, and happy life, I'm okay with this. I just want to get as much enjoyment out of the days I have left as I can."

That was so typical of Toni: warm, humble, and gracious.

Greg MacGillivray, filmmaker

I was first introduced to Toni Myers by Graeme Ferguson, a man I hold in ultimate respect. So I knew immediately that Toni was exceptional. Over the years she proved that assessment over and over again, as her wit, sensitivity, artistic eye, originality, and unadorned directness were reflected in every film she touched. Beyond all other IMAX theater filmmakers, Toni exhibited a deep understanding for the unique power of our medium, aptly moving audiences with subtlety and nuance, rather than overblown rhetoric. Her deft and magical sleight of hand in editing and directing gave us wonderful, artistic films and unforgettable moments.

But more, to all of our tribe, she was a true friend, willing to help when needed, lending advice, hugs, and a compassionate smile to all; her warm heart will be greatly missed.

Liam Romalis, filmmaker

[The picture of Yoko, Toni, and John on page 6] is my favorite photo of Toni Myers, filmmaker extraordinaire. I was lucky to know Toni and was in constant awe of her wicked smarts, uncompromising vision, and brutal honesty. When I left Imax to start my own company, one of the very first things I did was pin it up on my bulletin board. I think I've looked at this photo almost every day for the past 15 years. Somehow represented in this photo – and indeed in Toni's life – was someone who was able to make the impossible possible. And that's had an indelible effect on me and on so many others.



Myers and her husband Mike, circa 2003.

Ben Shedd, filmmaker

I learned so much about the giant-screen format from Toni Myers' IMAX space films, as well as being swept away around our planet and into the universe where we live.

Watching *The Dream Is Alive* was a master class in IMAX filmmaking, with the sequences moving between people imagery, so well composed for the IMAX format, to vast views of our planet. I watched *The Dream Is Alive* at least 30 times, from the audience and sometimes through the window of the projection booth, and every time the sweeping image of Italy seen from the Space Shuttle bursts onto the screen, everyone in the theater pointed to the screen, all at the same time, all laughing and smiling in astonishment

with their seat mates. In the aerial view of the Shuttle landing, with its wheels kicking up smoke, the narrator and music open a space for us to feel the high accomplishment, along with the astronauts and all who built and flew that machine. I can see and sense that film, shot IMAX size, in my mind over and over.

Through Toni's producing, directing, writing, and editing for the giant screen we traveled to the Mir Space Station, floating weightless with the astronauts and the massive IMAX camera; to the International Space Station, just like being there; to Toni's *Blue Planet*, with her gentle voice and thoughtful narration; to viewing the images from the Hubble Telescope in IMAX 3D; and so recently *A Beautiful Planet*.

Along with all these vivid space documentaries, there is also the fiction film *L5: First City in Space*, imagining a whole city of 10,000 people in space, with all the IMAX scope brought from the space documentaries sweeping us into a dream, an almost real future world of possibilities which I hope we all get to live in. Oh, to see *L5: First City in Space* again in IMAX.

Thank you, Toni, for expanding my world, personally, professionally, in all ways.

Marty Shindler, Shindler Perspective

I was saddened to hear of Toni Myers' passing. I have been a fan of the space program from its inception to present day, and Toni's work in creating numerous IMAX space movies brought the program a lot closer to me and to millions of others in universe. Rest in peace, Toni.

Bayley Silleck, filmmaker

To her fellow IMAX filmmakers, Toni was an inspiration, never a rival. Always willing to share her immense experience and expertise, and happy to celebrate the achievements of others, even as her own achievements were so rightly celebrated. Her generosity of spirit stood out in a film world of ego and competitiveness. Her loss will be felt keenly by all who have had the pleasure of knowing her and her work in the large-format industry.

Premiering in February and March

Great Bear Rainforest

Produced by **Spirit Bear Entertainment**; distributor: **MacGillivray Freeman Films**; directors, producers, DPs, script: **Ian McAllister, Jeff Turner**; score: **Hans Zimmer**; executive producers: **Byron Horner, Kyle Washington**. Narrator: **Ryan Reynolds**. Release: Feb. 15.

"Filmmakers Ian McAllister and Jeff Turner and executive producers Kyle Washington and Byron Horner of Spirit Bear Entertainment are partnering with MacGillivray Freeman Films to distribute a beautiful giant-screen film about one of the rarest animals on Earth — the fabled all-white Spirit Bear. These remarkable creatures live in the lush temperate rainforests of British Columbia on Canada's west coast, where they hold almost mythic status among the region's indigenous people. Shot exclusively for the giant screen, ***Great Bear Rainforest*** will offer a remarkable journey into one of the planet's most spectacular wildernesses — a land of wolves, grizzly bears, humpback whales, sea lions, sea otters, and others — as it explores the secret world of the Spirit Bear."

Cuba

Produced by **Golden Gate 3D**; distributor: **Giant Screen Films**; director: **Peter H. Chang**; producers: **Violet Angell, Peter H. Chang, Josue Lopez Loxano, Robert Mooring**; DPs: **Peter H. Chang, Christopher Doyle, Justin Henning, Peter Zuccarini**; script: **Robert Mooring, Mose Richards**; executive producers: **Kelyn Brannon, Mike Day, Dave Duszynski, Joshua Goltz, Don Kempf, Neil Nightingale, Jonathan Rowe, Andy Wood**. Cast: **Eusebio Leal, Patricia Torres, Fernando Bretos, Daria Siciliano**. Release: February.

"***Cuba*** tells the powerful story of a land preserved in time, yet poised on the cusp of dramatic change. The nation's vibrant culture, meticulously maintained colonial architecture, and pristine ecosystems provide a vivid window into the island's history and spirit. ***Cuba*** will transport audiences across breathtaking landscapes, under

the ocean surface to iridescent reefs, and into streets throbbing with music and dance in the heart of Havana.

"Through the eyes of Cuban artists, historians, and scientists, the film provides an intimate look at this vivacious island nation. Filmed exclusively for the giant-screen format, ***Cuba*** reveals why Cuba continues to stir the imagination of the world. ***Cuba*** is produced by Golden Gate 3D, in association with **BBC Earth**, Giant Screen Films, and the **Giant Dome Theater Consortium**."

Superpower Dogs

Produced by **Cosmic Picture**; distributors: **Imax Corporation, Cosmic Picture**; director: **Daniel Ferguson**; producers:



Cuba

Taran Davies, George Duffield, Dominic Cunningham-Reid, Daniel Ferguson; DP: **Reed Smoot**; script: **Daniel Ferguson**; score: **Michael Cusson**. Release: March 9.

"Join an immersive IMAX adventure to experience the life-saving superpowers and extraordinary bravery of some of the world's most amazing dogs. In this inspiring true story, our best friends are also real-life superheroes. Journey around the globe to meet remarkable dogs who save lives and discover the powerful bond they share with their human partners. Follow Halo, a rookie puppy training to join one of the most elite disaster response teams in America. Meet Henry, an avalanche rescue expert in the Canadian Rockies;

Reef, a Newfoundland lifeguard with the Italian coast guard; Ricochet, a Californian surf legend helping people with special needs; and the Bloodhound brothers, Tipper and Tony, who are leading the fight to save endangered species in Africa. As we discover the incredible abilities of dogs and the astonishing science behind their superpowers, we'll never look at our best friends the same way again!"

Expedition Chesapeake

Produced by **Whitaker Center Productions, Via Studios Global**; distributor: **BIG & Digital**; director, script: **Greg Matosky**; producer: **Ben Payavis II**; DP: **James Neihouse**; executive producers: **Tom Currá, Jeff Corwin**. Cast: **Jeff Corwin**. 2D.

Release: March 20.

"***Expedition Chesapeake, A Journey of Discovery*** is the first giant-screen film to capture the stunning natural beauty of the largest estuary in North America. The film displays the incredible diversity found in the watershed, with thousands of rivers and streams that feed the Chesapeake Bay with billions of gallons of fresh water each day. Water is a constant element in the film, as it is the sustaining force for all forms of life in the watershed as well as the bay.

"Three-time Emmy award-winning wildlife biologist **Jeff Corwin** is our expedition leader as we travel from the headwaters of the Susquehanna River in New York, through the rugged Allegheny Mountains, and down to the sandy shores of uninhabited islands at the southern end of the Chesapeake Bay. Along the way we meet dedicated scientists who have devoted their careers to studying, nurturing, and sustaining beloved animal species in the region.

"The survival and resilience of iconic and intriguing animal species, including river otters, blue crab, osprey, and hellbenders, illustrate the important role that each of us plays in the reclamation, conservation, and future health of watersheds and estuaries wherever we live."

Bookings: Feb.-March 2019 by Film

628 bookings of 93 films in 153 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
ACGOTS	Columbus GA NIM	5/26/17	5/31/19	AMMM	Tijuana	3/1/18	2/28/19	Chantilly	Chantilly	2/17/17	2/16/20
	Corpus Christi Lex	6/17/16			Valencia Spn	7/1/18	6/3/19		Charlotte DP	8/26/17	12/31/19
	Dayton	6/17/16	12/31/19		Vancouver TWS	3/17/18	3/16/19		Cleveland	3/17/17	2/18/19
	Hampton VASC	11/10/17			Victoria DCI	3/9/18	3/8/19		Edmonton TWS	3/25/17	2/28/19
	Hutchinson	5/29/17	11/30/19		London BFI Ode	9/1/18	2/6/20		Fort Lauderdale	2/17/17	2/17/19
AfricAdv	Pensacola NAM	5/26/17	6/30/20	Animalop	Melbourne MV	7/1/16		Fort Worth	Fort Worth	2/17/17	6/30/19
	Quantico	4/2/18	4/2/19		Stockholm	10/1/17	10/1/19		Garden City	12/1/17	12/31/19
	Toronto OP	6/1/18	6/1/20		Galveston	11/17/18	11/30/19		Grand Rapids Cel	7/15/17	7/31/19
	Washington NASM	5/26/17	5/25/20		New Orleans	1/5/19	3/8/19		Guayaquil	4/16/18	4/15/19
	Katowice CC	9/30/19			Portland OMSI ET	1/26/18	1/31/20		Hampton VASC	2/17/17	2/17/19
AGWN	Krakow CC	9/30/19		Arabia	Saint Felicien	4/1/18	11/30/19	Hastings	Hastings	10/19/17	10/1/19
	Lodz CC	9/30/19			Gatineau	4/24/18	3/30/20		Houston MNS	2/17/17	12/31/19
	Poznan CC	9/30/19			Atlanta FMNH	1/1/18	1/10/20		Indianapolis Imx	1/17/19	1/16/20
	Warsaw CC	9/30/19			Garden City	5/19/17	6/18/20		Jersey City	2/17/17	12/31/19
	Wroclaw CC	9/30/19		BackWild	Baltimore MSC	3/1/19	3/1/21		Lansing Cel	6/30/17	7/31/19
AirRacer	Alamogordo	6/28/18	6/28/19		Charlotte DP	11/24/18	11/23/19	DSC	London SM	9/4/17	8/31/19
	Dongguan STM	1/1/19	12/31/19		Chattanooga TA	3/16/18	3/15/19		Lubbock SS	2/2/18	2/1/19
	Harbin STM	12/1/18	12/1/19		Cleveland	2/2/19	8/1/19		Memphis Pink	2/10/18	3/2/19
	Saint Louis SC	9/14/18	9/13/19		Dearborn THF	8/1/18	7/31/19		Monterrey Pap	2/2/18	2/1/19
	Seattle PSC 2	10/5/18	4/4/19		Erie	8/4/18	6/30/19		Moscow Kin	9/10/17	6/1/19
AmazAdve	Shanghai 3D STM	1/1/19	1/1/20	Bugs	Fort Lauderdale	6/1/18	5/31/20	EarthFli	Mount Pleasant Cel	7/15/17	7/31/19
	Hutchinson	1/19/18	1/31/20		Fort Worth	11/2/18	5/30/19		Muskegon Cel	7/15/17	7/31/19
	Austin TSHM	9/1/18	8/15/19		Galveston	8/21/18	6/30/19		Philadelphia FI	3/1/18	2/28/19
	Beijing 3D CSTM	2/6/18	2/15/19		Garden City	9/25/18	9/24/19		Pittsburgh CSC	11/17/17	12/31/19
	Charlotte DP	5/1/17	6/30/19	ConqOTS	Hague	2/12/19	2/11/20		Portage Cel	6/30/17	7/31/19
AMJ	Chicago MSI	5/26/17	6/30/19		Houston MNS	2/16/19	9/15/19	ExpChesa	Portland OMSI ET	2/17/17	3/1/19
	Cleveland	1/9/18	6/30/19		Jersey City	8/4/18	8/3/19		Regina	2/17/17	12/31/19
	Columbus COSI	1/10/18	6/30/19		Lehi	5/24/18	5/24/20		San Diego RHF	3/10/17	4/1/19
	Daqing STM	2/16/18	2/15/19		Louisville KSC	3/23/18	3/22/19		San Jose Tech	2/17/17	11/1/19
	Dearborn THF	3/2/18	2/28/19	CRA	Lubbock SS	11/9/18	5/30/19		Seattle PSC 2	2/17/17	6/30/19
AMJ	Edmonton TWS	1/19/18	6/30/19		New York AMNH	9/14/18	4/30/19	Electrop	Singapore DC	10/1/18	4/1/19
	Erie	6/30/18	6/30/19		Norwalk MA	3/24/18	6/30/19		Sioux Falls	6/2/17	6/30/19
	Gatineau	12/16/17	3/2/19		Omaha Zoo	11/1/18	4/30/19		Stockholm	3/15/18	3/15/19
	Guayaquil	4/16/18	2/28/19		Orlando SC	11/1/18	10/31/19		Sudbury	2/17/17	6/30/19
	Hampton VASC	3/31/18	3/30/19	Cuba	Pittsburgh CSC	8/31/18	6/30/19		Thessaloniki	10/28/17	10/2/19
AMJ	Houston MNS	4/21/17	12/31/19		Portland OMSI ET	9/7/18	9/6/19	ExtrWeat	Valencia Spn	4/1/18	6/30/19
	Indianapolis Imx	9/8/17	6/7/19		Raleigh	6/4/18	6/3/19		Victoria DCI	3/17/17	12/31/19
	Kuwait SCK	6/14/18	12/31/19		San Diego NHM	8/1/18	2/28/19		Washington NASM	2/17/17	2/16/20
	Melbourne MV	9/15/17	9/13/19		Sioux Falls	2/1/19	5/31/19		Davenport Put	2/6/15	3/9/19
	Orlando SC	2/24/18	6/30/20	D-Day	Sudbury	9/4/18	6/30/19		Edmonton TWS	9/14/18	9/23/19
AMJ	Peoria RM	6/20/18	9/30/19		Tallahassee CLC	10/18/18	10/18/19	FlyMons	McMinnville	6/16/16	6/16/19
	Phoenix ASC	8/16/18	2/15/19		Virginia Beach AMSC	6/30/18	12/31/19		Portland OMSI ET	1/16/15	4/28/19
	Pittsburgh CSC	11/17/17	6/30/19		Columbus COSI	9/15/14	6/30/19		Atlanta FMNH	6/21/18	6/30/19
	Portland OMSI ET	2/16/18	2/16/20		Davenport Put	10/1/12	4/28/20		Erie	4/1/18	3/31/19
	Regina	2/16/18	2/15/19	DinoAliv	Edmonton TWS	6/30/18	6/30/19		Orlando SC	4/1/18	4/30/19
AMJ	Richmond SMV	5/1/18	4/30/19		San Diego RHF	7/1/14	6/30/19	FON	Columbus COSI	4/1/17	3/30/19
	Sacramento Imx	9/8/17	6/30/19		Austin TSHM	3/1/18	2/28/19		Athens Eug	10/1/18	2/28/19
	Seattle PSC 2	11/10/17			Salt Lake City Clark	4/7/18	4/6/19		Chandigarh	6/15/18	6/14/20
	Shanghai 3D STM	8/1/18	8/1/19		Fort Worth	6/10/17	9/30/19		Gatineau	7/30/18	3/30/20
	Sioux Falls	12/2/17	6/30/19	Dolphins	Toronto OSC	2/24/18	2/23/19	FOTB	Harrisburg	3/20/19	
AMJ	Syracuse MOST	2/16/19	2/15/20		Denton MNS	10/19/18	10/31/19		Calgary TS	9/1/17	9/1/20
	Tallahassee CLC	4/28/17	6/30/19		Edmonton TWS	2/1/19	2/28/20		Davenport Put	10/15/16	10/14/19
	Toronto OSC	10/6/17	6/30/20		Galveston	3/9/19	3/31/20		Edmonton TWS	6/2/17	6/1/19
	Vancouver TWS	12/22/17	6/30/19		Gatineau	2/1/19	2/28/20		Garza Garcia	3/1/18	6/30/19
AMJ	Victoria DCI	4/14/17	6/30/19	Dolphins	Hutchinson	2/15/19	2/28/20		Kansas City Sci	10/15/16	10/14/19
	Albuquerque NMMNH	7/16/18	7/15/19		Tallahassee CLC	1/18/19	6/30/20	FMTTM	Kuwait SCK	11/1/17	4/30/19
	Austin Reg	3/1/19	6/1/20		Tijuana	10/15/18	10/14/19		Memphis Pink	3/24/17	8/31/19
	Chandigarh	6/15/18	6/14/20		Victoria DCI	3/29/19	3/31/20		Philadelphia FI	2/11/17	2/1/19
	Chattanooga TA	6/22/18	6/21/19	Dolphins	Columbus COSI	3/9/18	3/9/19		Sacramento Imx	2/24/17	
AMJ	Cleveland	3/23/18	3/22/19		Columbus GA NIM	1/31/18	12/1/19	FightPil	Saint Augustine	10/15/16	10/14/19
	Columbus COSI	5/25/18	5/24/19		Dayton	5/26/17	12/31/19		Tallahassee CLC	5/19/17	5/1/20
	Dearborn THF	2/16/18	2/15/19		Dearborn THF	2/27/17	5/31/19		Tijuana	7/28/17	6/1/19
	Denver MNS	2/16/18	2/15/19		Edmonton TWS	3/1/18	12/31/19	FlyMons	Chantilly	12/10/04	
	Fort Worth	2/16/18	2/15/19	Dolphins	Gatineau	9/1/15	12/31/20		Corpus Christi Lex	5/12/12	
AMJ	Galveston	3/1/18	2/18/19		Hampton VASC	10/17/18	10/17/19		Dayton	3/1/13	
	Hague	7/3/18	7/2/19		Hutchinson	12/31/17	1/31/20		McMinnville	3/23/12	
	Hampton VASC	10/1/18	9/30/19		London BFI Ode	6/25/18	6/25/19		Charlotte DP	5/26/18	12/31/19
	Hastings	6/21/18	6/20/19		Pensacola NAM	7/1/18	6/30/19	FON	Columbus COSI	7/17/17	7/30/19
	Indianapolis Imx	6/8/18	6/7/19	Dolphins	Peoria RM	4/2/15	2/28/20		Davenport Put	3/27/14	6/1/20
AMJ	Lubbock SS	7/6/18	7/6/19		Raleigh	5/23/14	2/28/20		Kenner	6/4/16	6/3/20
	Lucerne	9/1/18	9/1/19		Seattle PSC 2	3/29/14	6/30/19		Killeen	9/15/17	9/15/20
	Memphis Pink	8/11/18	8/10/19		Sudbury	5/30/16	6/30/19		Portland OMSI ET	5/22/14	4/9/19
	Mexicali	9/22/18	3/21/19	Dolphins	Vancouver TWS	11/7/15	11/13/19		Kuwait SCK	2/21/19	5/6/19
AMJ	Mexico City Pap	3/15/18	3/14/19		Victoria DCI	7/1/17	7/1/19	FOTB	Leon Exp	1/2/19	4/30/19
	Montreal SC	5/18/18	5/17/19		Washington NASM	5/23/17	5/22/19		Hague	10/4/12	10/3/20
	Moscow Kin	4/15/18	4/14/19		Fort Worth	7/15/16	9/30/19		Louisville KSC	6/18/15	7/2/20
	Paris Geo	3/7/18	3/6/19		Houston MNS	7/1/17	6/30/19		Atlanta FMNH	1/21/18	5/2/19
	Pensacola NAM	2/26/19	2/27/20	Dolphins	Kansas City Sci	7/3/18	7/31/19		Columbus COSI	9/1/14	6/30/19
AMJ	Peoria RM	2/16/18	2/15/19		Portland OMSI ET	1/26/18	1/31/20		Davenport Put	2/15/13	6/30/19
	Pittsburgh CSC	1/25/19	1/24/20		Fort Worth	5/28/16	9/30/19		Edmonton TWS	12/26/13	6/30/19
	Raleigh	9/1/18	8/31/19	Dolphins	Gatineau	7/9/18	3/20/20		Gatineau	10/5/12	6/30/19
	Regina	5/11/18	5/12/19		Kolkata SC	3/1/19	12/1/19		Harrisburg	2/2/14	6/30/19
	Saint Augustine	6/1/18	5/30/19	DreamBig	Austin TSHM	10/1/17	9/1/19		Hastings	3/17/13	6/30/19
AMJ	San Jose Tech	2/17/18	2/16/19		Baltimore MSC	2/17/17	6/30/19		Lehi	1/19/19	1/19/20
	Seattle PSC 2	9/7/18	9/6/19		Birmingham AL	2/17/17	2/28/19		Louisville KSC	9/30/12	6/30/19
	Sioux Falls	2/1/19	8/1/19		Bradford	1/1/18	12/31/19		Peoria RM	4/1/16	6/30/19
	Tallahassee CLC	2/16/18	2/15/19								

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
G3DNW	Portland OMSI ET	1/7/14	6/30/19	JTTSP	KSC 1	2/27/15		Pandas Penguins	Lucerne	6/1/18	6/30/19
	Raleigh	10/19/17	6/30/19		Los Angeles CSC	10/29/15	6/9/19		Melbourne MV	3/21/18	3/31/19
	Richmond SMV	5/1/13	6/30/19		Pensacola NAM	4/1/15	11/30/19		Milwaukee	6/14/18	6/30/19
	Sacramento Imx	8/13/13	5/31/19		Portland OMSI ET	3/20/15	3/21/19		Montreal SC	6/1/18	6/30/19
	Saint Augustine	1/18/13	6/30/19		Raleigh	6/16/17	6/15/19		New Orleans	3/30/18	3/31/19
	San Diego RHF	10/12/12	6/30/19		Salt Lake City Clark	5/15/15	5/31/19		Norwalk MA	10/5/18	10/31/19
	Tallahassee CLC	1/18/13	6/30/19		Tallahassee CLC	6/22/18	6/21/20		Omaha Zoo	3/30/18	3/31/19
	Victoria DCI	4/5/13	6/30/19		Thessaloniki	12/14/18	1/13/20		Orlando SC	4/16/18	4/30/19
	Berlin CS	4/20/14	10/19/19		Toronto OSC	10/15/18	10/15/19		Peoria RM	9/28/18	9/30/19
	Davenport Put	1/29/19	10/20/20		Washington NASM	3/6/15			Philadelphia FI	5/1/18	5/1/19
	Hastings	2/10/15	6/10/19		Columbus COSI	11/26/16	3/8/19		Phoenix ASC	5/4/18	5/31/19
	Katowice CC	6/18/14	9/30/19		Edmonton TWS	1/16/15			Portland OMSI ET	4/20/18	4/30/19
	Krakow CC	6/18/14	9/30/19		Memphis Pink	5/26/18	5/25/19		Richmond SMV	6/1/18	6/30/19
	Lodz CC	6/18/14	9/30/19		Hartberg	9/7/18	9/6/19		San Diego RHF	3/1/18	3/31/19
	Poznan CC	6/18/14	9/30/19		Hutchinson	5/30/15	8/30/19		Seattle PSC 2	4/20/11	4/30/19
GBR3D	Prague CC	5/22/14	12/31/19	L&C	Orlando SC	9/1/17	8/31/19	PlanPowe	Seattle PSC 2	2/22/19	2/21/20
	Salt Lake City Clark	11/1/18	10/31/19		Davenport Put		4/26/20		Sudbury	3/9/19	6/30/20
	Warsaw CC	6/18/14	9/30/19		Saint Augustine		6/14/19		Tijuana	4/1/18	4/30/19
	Wroclaw CC	10/4/17	9/30/19		San Jose Tech	6/8/16	6/20/19		Toronto OSC	6/15/18	6/30/19
	Alexandria BA	15/30/19	1/29/20		Davenport Put	7/1/15	6/30/19		Victoria DCI	7/1/18	7/31/19
	Atlanta FMNH	12/15/18	12/14/19		Louisville KSC	2/8/14	6/30/19		Virginia Beach AMSC	1/1/19	1/31/20
	Atlantic City	7/1/19	3/1/19		Sacramento Imx	5/20/16	6/30/19		Salt Lake City Clark	5/19/18	3/29/19
	Boston MOS	7/5/18	7/4/19		Sioux Falls	1/30/15	6/30/19		Atlanta FMNH	1/31/19	2/1/20
	Cleveland	8/1/18	7/31/19		Chantilly	5/1/15			Kuwait SCK	2/21/19	5/6/19
	Edmonton TWS	7/1/18	6/30/19		Davenport Put	7/1/16	10/1/20		Milwaukee	10/23/17	6/20/19
	Fort Lauderdale	10/5/18	10/4/19		Hutchinson	5/1/15	7/19		Kuwait SCK	12/10/18	2/28/19
	Harrisburg	7/6/18	7/5/19		Lehi	4/10/15	7/30/19		Poitiers Imax	2/9/19	2/8/20
	Houston MNS	3/8/19	3/8/20		McMinville	4/10/15	5/30/19		Sinsheim	3/28/19	3/27/20
	Jersey City	11/23/18	11/22/19		Saint Paul SMM	10/12/18	3/10/19		Valencia Spn	1/7/19	6/30/20
	Port of Spain	1/30/19	1/29/20		Washington NASM	4/10/15			Louisville KSC	7/4/14	7/20/20
GBRF	Saint Augustine	8/20/18	8/19/20	LOF MA	McMinville	3/23/12		PTJH Pulse RobotsNG	Vancouver TWS	7/1/17	6/30/19
	Salt Lake City Clark	7/21/18	3/29/19		Albuquerque NMMNH	2/11/19	2/10/20		Hampton VASC	6/20/15	6/19/19
	San Diego RHF	7/5/19	7/5/19		Atlanta FMNH	2/9/18	2/8/20		Hutchinson	5/20/16	6/12/19
	Fort Lauderdale	2/15/19	2/14/20		Melbourne MV	1/30/17	1/28/20		McMinville	11/16/15	5/30/19
	Harrisburg	2/15/19	2/14/20		Alamogordo	3/31/18	3/31/19		Portland OMSI ET	3/15/18	3/17/19
	Jersey City	3/15/19	3/14/20		Columbus COSI	4/1/17	3/31/19		Regina	9/1/18	9/1/19
	Orlando SC	2/23/19	2/22/20		Memphis Pink	2/9/19	5/22/20		Virginia Beach AMSC	10/26/18	10/28/19
	Raleigh	3/1/19	2/28/20		Mobile	1/25/19	1/31/20		Portland OMSI ET	1/15/14	4/28/19
	Regina	2/15/19	2/14/20		Sudbury	9/7/17	10/31/19		Beijing 3D CSTM	1/1/19	6/30/20
	Saint Augustine	2/15/19	2/14/20		Bradford	4/12/14	6/30/19		Copenhagen TBP	2/9/17	2/9/19
	Singapore SC	3/16/19	3/15/20		Copenhagen TBP	6/19/14	6/18/19		Philadelphia FI	2/2/19	2/2/21
	Sudbury	2/15/19	2/14/20		Dubai MOTE Vox	2/1/17	3/30/19		Salt Lake City Clark	2/16/18	2/15/19
	Tijuana	2/22/19	2/22/20		Mumbai Ino	1/1/18	12/31/19		Victoria DCI	9/22/17	12/31/19
	Toronto OSC	2/15/19	2/14/20		Tallahassee CLC	3/1/17	3/20		Chicago MSI	5/25/18	5/25/19
	Vancouver TWS	2/15/19	2/14/20		Milwaukee	10/1/18	9/30/19		Copenhagen TBP	7/15/18	7/15/19
GC GCA	Victoria DCI	2/15/19	2/14/20	MounQues Mummies	Baton Rouge LASM	3/1/17	3/31/21	SOE	Hong Kong SM	1/1/19	
	Grand Canyon DCI	11/1/99	12/19		Cincinnati MC	2/1/19	12/31/19		Salt Lake City Clark	11/10/18	11/9/19
	Grand Rapids Cel	9/1/18	7/31/19		Melbourne MV	9/22/17	9/30/19		Victoria DCI	9/1/18	
	Portage Cel	9/1/18	7/31/19		Peoria RM	10/16/18	10/31/20		Hutchinson	9/8/17	3/30/19
	Richmond SMV	6/1/16	7/31/19		Phoenix ASC	2/6/19	2/28/20		Singapore SC	6/1/18	6/1/19
	Charlotte DP	11/1/17	10/1/20		Portland OMSI ET	1/26/18	3/31/19		Davenport Put	5/3/13	3/31/19
	Des Moines	10/1/16	9/1/20		Sacramento Imx	1/1/17	6/30/19		Hutchinson	10/31/14	11/30/20
	Edmonton TWS	10/1/16	6/4/20		Vancouver TWS	7/1/17	6/30/19		Shanghai 3D STM	2/1/19	2/1/20
	Mobile	10/18/17	10/31/20		Niagara Can DCI	7/1/86			Salt Lake City Clark	3/30/19	3/29/20
	Seattle PSC 1	10/1/16	12/31/20		Niagara NY DCI	5/1/07			Chicago MSI	5/31/18	5/31/19
	Vancouver TWS	10/1/16	2/5/20		Albuquerque NMMNH	4/2/18	4/1/19		Davenport Put	7/1/14	6/30/19
	Boston NEA	5/31/13	6/30/19		Baltimore MSC	7/1/18	6/30/19		Fort Worth	3/1/17	9/30/19
	Gatineau	10/7/16	3/31/20		Carnival Horizon	4/1/18	10/5/19		Louisville KSC	2/1/16	7/31/19
	Hague	4/1/18	4/30/19		Cincinnati MC	1/1/19	2/1/21		Portland OMSI ET	1/26/18	1/31/20
	Hutchinson	7/1/17	12/31/19		Columbus COSI	3/8/18	3/8/19		Davenport Put	9/25/15	6/30/19
HCBTD HidUniv	Sacramento Imx	2/20/15	6/30/19	NPA	Columbus GA NIM	4/1/16	5/9/19		Gatineau	12/23/16	3/31/19
	San Jose Tech	10/31/18	1/31/20		Edmonton TWS	2/12/16	10/15/19	TinyGian	Harrisburg	2/1/18	3/31/21
	San Simeon DCI	8/17/96			Fort Worth	2/12/16	5/31/19		Louisville KSC	9/21/17	9/30/19
	Hampton VASC	9/7/18	12/31/19		Grand Canyon DCI	3/16/18	3/8/19		Melbourne MV	9/22/17	9/30/19
	Lansing Cel	7/1/18	7/31/19		Grand Rapids Cel	10/1/18	7/31/19		Memphis Pink	11/17/18	5/22/20
	Parker	7/29/18	7/21/19		Hampton VASC	4/29/16	4/29/19		Peoria RM	6/30/18	6/30/20
	Tallahassee CLC	2/1/19	2/28/20		Harrisburg	7/1/16	7/1/19		Pittsburgh CSC	11/15/17	11/30/19
	Baltimore MSC	7/1/15	7/12/19		Hastings	6/9/16	7/1/19		Poitiers Imax	4/1/16	4/30/19
	Boston MOS	2/13/15	12/31/19		Hong Kong SM	9/8/18	2/28/19		Sioux Falls	7/1/17	6/30/19
	Cincinnati MC	2/1/19	2/1/21		Houston MNS	7/1/18	12/31/19		Sudbury	6/24/16	5/31/19
	Grand Rapids Cel	9/1/18	7/31/19		Jersey City	2/12/16	6/24/19		Tallahassee CLC	1/6/16	7/31/19
	Indianapolis Imx	8/17/16	6/5/19		Lansing Cel	10/1/18	7/31/19		Sacramento Imx	5/20/16	6/30/19
	Keelung NMMST	7/1/18	6/30/19		London BFI Ode	2/12/16	7/1/19		Sioux Falls	7/1/17	6/30/19
	Leon Exp	12/1/18	5/31/19		Mexicali	4/22/18	4/23/19		Atlanta FMNH	6/15/17	6/30/19
	Portage Cel	9/1/18	7/31/19		Mobile	5/26/18	5/25/19		Davenport Put	2/1/15	6/30/19
	Richmond SMV	3/14/15	7/31/19		Moscow Kin	9/17/16	12/1/19		Hutchinson	7/1/17	12/31/19
HumpbWha	Sacramento Imx	8/19/16	10/24/19		Pittsburgh CSC	2/12/16	12/31/19		Louisville KSC	6/30/18	7/31/19
	Sudbury	9/24/15			Portage Cel	10/1/18	7/31/19		Melbourne MV	9/22/17	9/30/19
	Tallahassee CLC	1/1/19	2/28/20		Portland OMSI ET	2/12/16	3/1/19		Milwaukee	6/14/18	6/30/19
	Vancouver TWS	10/9/15	6/30/19		Richmond SMV	4/10/16	4/30/19		New Orleans	7/1/17	6/30/19
	Hampton VASC	6/15/17	6/14/19		Saint Louis SC	2/12/16	3/31/19		Phoenix ASC	12/1/18	12/31/19
	Indianapolis Imx	2/9/18	2/8/19		San Diego NHM	12/1/18	8/31/19		San Diego NHM	1/3/18	3/31/19
	Lucerne	12/18/18	8/31/19		San Jose Tech	12/12/16	11/1/19		Glasgow	4/1/15	4/10/19
	Port of Spain	4/26/18	4/25/19		Sudbury	2/12/16	6/30/19		Grand Rapids Cel	6/2/18	7/31/19
	Atlanta FMNH	9/30/17	12/31/19		Valencia Spn	10/7/16	6/30/19		Moscow Kin	12/1/16	12/1/19
	Columbus COSI	9/22/18	9/30/19		Vancouver TWS	2/12/16	6/30/19		Portage Cel	6/1/18	7/31/19
	Lehi	9/29/17	9/30/19		Yellowstone	5/1/16	2/1/19		Tallahassee CLC	2/1/19	2/28/20
	Phoenix ASC	10/19/18	10/31/19		Al Khobar	8/15/18	8/30/19		Gatineau	12/26/18	3/31/19
	Victoria DCI	11/16/18	11/30/19		Athens Eug	3/1/19	3/31/20		Boston NEA	2/15/19	2/14/20
	Sioux Falls	5/4/18	4/30/19		Atlanta FMNH	8/3/18	8/30/19		Hastings	9/13/18	5/30/19
	Columbus GA NIM	10/18/13	2/7/19		Birmingham AL	9/30/18	9/30/19		Lehi	7/13/18	7/12/19
ISR Jerusale	Galveston	11/12/15	4/22/19	OOBP	Boston NEA	3/20/18	3/31/19		Melbourne MV	5/12/18	12/31/19
	Jersey City	9/1/18	8/31/20		Charlotte DP	6/1/18	6/30/19		Port of Spain	9/27/18	9/26/19
	Sacramento Imx	9/15/14	10/31/19		Chattanooga TA	3/1/18	3/31/19		Sacramento Imx	9/21/18	3/20/19
	San Jose Tech	3/15/15	6/20/19		Chicago MSI	3/16/18	3/31/19		Seattle PSC 2	12/7/18	5/31/19
	Speyer Dome	12/12/13	12/11/19		Columbus COSI	9/22/18	9/30/19		Sudbury	12/7/18	12/6/19
	Tijuana	4/1/15	3/14/19		Davenport Put	3/16/18	3/31/19		Virginia Beach AMSC	6/30/18	12/31/19

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Chicago MSI		3/19		WildAfri	Charlotte DP	9/19/18	9/30/19		San Diego RHF	12/7/18	12/31/19
Cincinnati MC		12/21/18			Davenport Put	8/20/17	9/30/19		Vancouver TWS	7/1/17	6/30/19
Davenport Put		11/9/18	11/8/19		Houston MNS	6/1/16	6/30/19	WTM	Quantico	7/31/17	
Denver MNS		1/23/19	1/23/20		Las Palmas	7/15/18	7/31/19	WTR3D	Houston MNS	4/1/18	5/31/19
Edmonton TWS		10/12/18	10/11/19		Lucerne	9/21/17	9/30/19	WWDPP3D	Bradford	9/16/15	9/30/19
Erie	2/15/19	7/30/19			Melbourne MV	1/4/18	2/1/21		Edmonton TWS	5/1/15	5/31/19
Houston MNS	11/9/18				Phoenix ASC	3/2/18	3/31/19		Erie	9/15/16	12/15/19
Kagoshima		12/18	12/19		Portland OMSI ET	1/26/18	1/31/20		Melbourne MV	9/22/17	9/30/19
Lehi	10/13/18	10/12/19			Richmond SMV	2/1/17			Peoria RM	6/30/18	6/30/19
Los Angeles CSC	1/16/19	7/15/19			Tallahassee CLC	5/15/16	6/30/19		Portland OMSI ET	1/26/18	1/31/20
Melbourne MV	3/21/19	3/20/20		WildOcea	New Orleans	7/1/17	6/30/19		Tallahassee CLC	4/19/16	7/31/19
Montreal SC	2/14/19	8/14/19			New Orleans	7/1/17	6/30/19		Valencia Spn	7/1/16	3/31/19
Phoenix ASC	2/22/19	6/20/19		WM	Cleveland	6/15/18	6/1/19				
Portland OMSI ET	10/13/18	10/12/19		WOTA	Charlotte DP	2/18/18	2/28/19				
Salt Lake City Clark	1/19/19	2/15/20			Galveston	11/17/18	11/30/19				
Seattle PSC 2	1/4/19	5/31/19			Gatineau	3/15/18	3/31/19				
Vancouver TWS	11/17/18	9/30/19			Saint Felicien	4/1/18	11/30/19				

Feb.-March 2019 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar Alamogordo	OOBP	8/15/18	8/30/19	Columbus GA NIM	D-Day	3/9/18	3/9/19	Galveston	Dolphins	5/28/16	9/30/19
	AGWN	6/28/18	6/28/19		Electrop	4/1/17	3/30/19		DreamBig	2/17/17	6/30/19
	MOC	3/31/18			FlyMons	7/17/17	7/30/19		NPA	2/12/16	5/31/19
	Albuquerque NMMNH	AMJ	7/16/18		7/15/19	FOTB	9/1/14		6/30/19	TA	3/1/17
MA	2/11/19	2/10/20	IncrPred		9/22/18	9/30/19	AMJ	3/1/18	2/18/19		
NPA	4/2/18	4/1/19	JTTSP		11/26/16	3/8/19	AOTE	11/17/18	11/30/19		
Volcanoes	10/15/18	10/14/19	MOC		4/1/17	3/31/19	BackWild	8/21/18	6/30/19		
Alexandria BA	GBR3D	1/30/19	1/29/20		NPA	3/8/18	3/8/19	Cuba	3/9/19	3/31/20	
Athens Eug	Everest	10/1/18	2/28/19		OOBP	9/22/18	9/30/19	Jerusale	11/12/15	4/22/19	
Atlanta FMNH	OOBP	3/1/19	3/31/20		ACGOTS	5/26/17	5/31/19	OOBP	5/1/18	5/31/19	
	AsterME	1/11/18	1/10/20		D-Day	1/31/18	12/1/19	WOTA	11/17/18	11/30/19	
	EarthFli	6/21/18	6/30/19		Jerusale	10/18/13	2/7/19	AsterME	5/19/17	6/18/20	
	FOTB	11/2/18	5/2/19	JTS	12/4/15	4/30/19	BackWild	9/25/18	9/24/19		
Copenhagen TBP	GBR3D	12/15/18	12/14/19	NPA	4/1/16	5/9/19	DreamBig	12/1/17	12/31/19		
	IncrPred	9/30/17	12/31/19	MOTUW	6/19/14	6/18/19	ExtrWeat	3/1/18	6/30/19		
	MA	2/9/18	2/8/20	SFLIS	2/9/17	2/9/19	JMCSO	11/1/18	2/28/19		
	OOBP	8/3/18	8/30/19	SOE	7/15/18	7/15/19	Gatineau	AmazAdve	12/16/17	3/2/19	
Corpus Christi Lex	Penguins	1/31/19	2/1/20	ACGOTS	6/17/16		Arabia	4/24/18	3/30/20		
	TOTIA	6/15/17	6/30/19	FightPil	5/12/12		BackWild	6/1/18	5/31/19		
	Atlantic City	GBR3D	7/1/18	3/1/19	Daqing STM	AmazAdve	2/16/18	2/15/19	Cuba	2/1/19	2/28/20
	Austin Reg	AMJ	3/1/19	6/1/20	Davenport Put	Bugs	10/1/12	4/28/20	D-Day	9/1/15	12/31/20
Austin TSHM	AmazAdve	9/1/18	8/15/19	Dearborn THF	DSC	2/6/15	3/9/19	Dolphins	7/9/18	3/20/20	
Baltimore MSC	ConqOTS	3/1/18	2/28/19		ExtrWeat	10/15/16	10/14/19	Everest	7/30/18	3/30/20	
	DreamBig	10/1/17	9/1/19		FlyMons	3/27/14	6/1/20	FOTB	10/5/12	6/30/19	
	BackWild	3/1/19	3/1/21		FOTB	2/15/13	6/30/19	GWS	10/7/16	3/31/20	
	DreamBig	2/17/17	6/30/19		G3DNW	1/29/19	10/20/20	TinyGian	12/23/16	3/31/19	
HumpbWha	7/1/15	7/12/19	L&C		4/26/20		TurtieVi	12/26/18	3/31/19		
NPA	7/1/18	6/30/19	LastReef		7/1/15	6/30/19	VanGogh	7/30/18	3/30/20		
Baton Rouge LASM	Mummies	3/1/17	3/31/21		LITAOA	7/1/16	10/1/20	WOTA	3/15/18	3/31/19	
Beijing 3D CSTM	AmazAdve	2/6/18	2/15/19		OOBP	3/6/18	3/31/19	Glasgow	TTA	4/1/15	4/10/19
Berlin CS	SFLIS	1/1/19	6/30/20		SpacJunk	5/3/13	3/31/19	Grand Canyon DCI	GC	11/1/99	12/19
	G3DNW	4/20/14	10/19/19		TA	7/1/14	6/30/19	NPA	3/16/18	3/8/19	
	DreamBig	2/17/17	2/28/19		TinyGian	9/25/15	6/30/19	Grand Rapids Cel	DreamBig	7/15/17	7/31/19
	Birmingham AL	OOBP	9/30/18	9/30/19	TOTIA	2/1/15	6/30/19	GCA	9/1/18	7/31/19	
Boston MOS	GBR3D	7/5/18	7/4/19	Volcanoes	11/9/18	11/8/19	HumpbWha	9/1/18	7/31/19		
	HumpbWha	2/13/15	12/31/19	WildAfri	8/20/17	9/30/19	NPA	10/1/18	7/31/19		
	Volcanoes	11/9/18		ACGOTS	6/17/16	12/31/19	TTA	6/2/18	7/31/19		
	Boston NEA	GWS	5/31/13	6/30/19	D-Day	5/26/17	12/31/19	Guayaquil	AmazAdve	4/16/18	2/28/19
Bradford	OOBP	3/20/18	3/31/19	FightPil	3/1/13		Hague	DreamBig	4/16/18	4/15/19	
Bradford	TurtOdy	2/15/19	2/14/20	JTS	3/6/15	12/1/19	AMJ	7/3/18	7/2/19		
	DreamBig	1/1/18	12/31/19	AmazAdve	3/2/18	2/28/19	BackWild	2/12/19	2/11/20		
	MOTUW	4/12/14	6/30/19	AMJ	2/16/18	2/15/19	FON	10/4/12	10/3/20		
	Calgary TS	WWDPP3D	9/16/15	9/30/19	BackWild	8/1/18	7/31/19	GWS	4/1/18	4/30/19	
Carnival Horizon	ExtrWeat	9/1/17	9/1/20	Denver MNS	D-Day	2/27/17	5/31/19	JTM		6/30/19	
Chandigarh	NPA	4/1/18	10/5/19	AMJ	2/16/18	2/15/19	Hampton VASC	OOBP	7/13/18	7/31/19	
Chantilly	AMJ	6/15/18	6/14/20	Cuba	10/19/18	10/31/19	ACGOTS	11/10/17	11/9/19		
	Everest	6/15/18	6/14/20	OOBP	9/1/18	9/30/19	AmazAdve	3/31/18	3/30/19		
	DreamBig	2/17/17	2/16/20	Volcanoes	1/24/19	1/23/20	AMJ	10/1/18	9/30/19		
	FightPil	12/10/04		GlobSoun	10/1/16	9/1/20	D-Day	10/17/18	10/17/19		
Charlotte DP	LITAOA	5/1/15	6/30/19	AGWN	1/1/19	12/31/19	DreamBig	2/17/17	2/17/19		
	AmazAdve	5/1/17	6/30/19	MOTUW	2/1/17	3/30/19	HidUniv	9/7/18	12/31/19		
	BackWild	11/24/18	11/23/19	AmazAdve	1/19/18	6/30/19	Hurrican	6/15/17	6/14/19		
	DreamBig	8/26/17	12/31/19	Bugs	6/30/18	6/30/19	JTS	2/21/15	2/20/20		
Chattanooga TA	FlyMons	5/26/18	12/31/19	Cuba	2/1/19	2/28/20	NPA	4/29/16	4/29/19		
	GlobSoun	11/1/17	10/1/20	D-Day	3/1/18	12/31/19	RobotsNG	6/20/15	6/19/19		
	OOBP	6/1/18	6/30/19	DreamBig	3/25/17	2/28/19	Harbin STM	AGWN	12/1/18	12/1/19	
	WildAfri	9/19/18	9/30/19	DSC	9/14/18	9/23/19	Harrisburg	JMCSO	12/1/18	12/1/19	
	WOTA	2/18/18	2/28/19	ExtrWeat	6/2/17	6/1/19	DreamBig	2/18/17	2/18/19		
	AMJ	6/22/18	6/21/19	FOTB	12/26/13	6/30/19	ExpChesa	3/20/19			
	BackWild	3/16/18	3/15/19	GBR3D	7/1/18	6/30/19	FOTB	2/2/14	6/30/19		
	OOBP	3/1/18	3/31/19	GlobSoun	10/1/16	6/4/20	GBR3D	7/6/18	7/5/19		
	Chicago MSI	AmazAdve	5/26/17	6/30/19	JTM	12/26/13	6/30/19	GBRF	2/15/19	2/14/20	
	OOBP	3/16/18	3/31/19	JTTSP	1/16/15		NPA	7/1/16	7/1/19		
	SOE	5/25/18	5/25/19	NPA	2/12/16	10/15/19	TinyGian	2/1/18	3/31/21		
	TA	5/31/18	5/31/19	Volcanoes	10/12/18	10/11/19	Hartberg	Kenya	9/7/18	9/6/19	
Cincinnati MC	Volcanoes	3/19		WWDPP3D	5/1/15	5/31/19	Hastings	AMJ	6/21/18	6/20/19	
	HumpbWha	2/1/19	2/1/21	AmazAdve	6/30/18	6/30/19	DreamBig	10/19/17	10/1/19		
	Mummies	2/1/19	12/31/19	BackWild	8/4/18	6/30/19	FOTB	3/17/13	6/30/19		
	NPA	1/1/19	2/1/21	EarthFli	4/1/18	3/31/19	G3DNW	2/10/15	6/10/19		
Cleveland	Volcanoes	12/21/18		Volcanoes	2/15/19	7/30/19	NPA	6/9/16	7/1/19		
	AmazAdve	1/9/18	6/30/19	WWDPP3D	9/15/16	12/15/19	TurtOdy	9/13/18	5/30/19		
	AMJ	3/23/18	3/22/19	BackWild	6/1/18	5/31/20	NPA	9/8/18	2/28/19		
	BackWild	2/2/19	8/1/19	DreamBig	2/17/17	2/17/19	SOE	1/1/19			
Columbus COSI	DreamBig	3/17/17	2/18/19	GBR3D	10/5/18	10/4/19	AmazAdve	4/21/17	12/31/19		
	GBR3D	8/1/18	7/31/19	GBRF	2/15/19	2/14/20	BackWild	2/16/19	9/15/19		
	WM	6/15/18	6/1/19	AMJ	2/16/18	2/15/19	DinoAliv	7/1/17	6/30/19		
	AmazAdve	1/10/18	6/30/19	BackWild	11/2/18	5/30/19	DreamBig	2/17/17	12/31/19		
AMJ	5/25/18	5/24/19	CRA	6/10/17	9/30/19	GBR3D	3/8/19	3/8/20			
Bugs	9/15/14	6/30/19	DinoAliv	7/15/16	9/30/19	NPA	7/1/18	12/31/19			

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Hutchinson	OOBP	3/30/18	3/31/19	Mexicali	AMJ	9/22/18	3/21/19	Regina	FOTB	10/19/17	6/30/19
	Volcanoes	11/9/18			NPA	4/22/18	4/23/19		GBRF	3/1/19	2/28/20
	WildAfri	6/1/16	6/30/19	Mexico City Pap	AMJ	3/15/18	3/14/19		JTS	6/16/17	6/15/19
	WTTR3D	4/1/18	5/31/19	Milwaukee	MounQues	10/1/18	9/30/19		AmazAdv	2/16/18	2/15/19
	ACGOTS	5/29/17	11/30/19		OOBP	6/14/18	6/30/19		AMJ	5/1/18	5/12/19
	AirRacer	1/19/18	1/13/20		Penguins	10/23/17	6/20/19	DreamBig	2/17/17	12/31/19	
	Cuba	2/15/19	2/28/20		TOTIA	6/14/18	6/30/19	GBRF	2/15/19	2/14/20	
	D-Day	12/31/17	1/31/20	Mobile	GlobSoun	10/18/17	10/31/20	RobotsNG	9/1/18	9/1/19	
	GWS	7/1/17	12/31/19		MOC	1/25/19	1/31/20	AmazAdv	5/1/18	4/30/19	
	Kenya	5/30/15	8/30/19		NPA	5/26/18	5/25/19	FOTB	5/1/13	6/30/19	
Indianapolis Imx	LITAOA	5/1/15	7/19	Monterrey Pap	DreamBig	2/2/18	2/1/19	GCA	6/1/16	7/31/19	
	RobotsNG	5/20/16	6/12/19	Montreal SC	AMJ	5/18/18	5/17/19	HumpbWha	3/14/15	7/31/19	
	SpaceNex	9/8/17	3/30/19		OOBP	6/1/18	6/30/19	NPA	4/10/16	4/30/19	
	SpacJunk	10/31/14	11/30/20		Volcanoes	2/14/19	8/14/19	OOBP	6/1/18	6/30/19	
	TOTIA	7/1/17	12/31/19	Moscow Kin	AMJ	4/15/18	4/14/19	WildAfri	2/1/17		
	AmazAdv	9/8/17	6/7/19		DreamBig	9/10/17	6/1/19	AmazAdv	9/8/17	6/30/19	
	AMJ	6/8/18	6/7/19		NPA	9/17/16	12/1/19	ExtrWeat	2/24/17		
	DreamBig	1/17/19	1/16/20	Mount Pleasant Cel	TTA	11/1/16	12/1/19	FOTB	8/13/13	5/31/19	
	HumpbWha	8/17/16	6/5/19	Mumbai Ino	DreamBig	7/15/17	7/31/19	GWS	2/20/15	6/30/19	
	Hurrican	2/9/18	2/8/19		MOTUW	1/1/18	12/31/19	HumpbWha	8/19/16	10/24/19	
Jersey City	JTS	8/31/18	8/30/19	Muskegon Cel	DreamBig	7/15/17	7/31/19	Jerusale	9/15/14	10/31/19	
	BackWild	8/4/18	8/3/19	New Orleans	AOTE	1/5/19	3/8/19	LastReef	5/20/16	6/30/19	
	DreamBig	2/17/17	12/31/19		OOBP	3/30/18	3/31/19	Mummies	1/1/17	6/30/19	
	GBR3D	11/23/18	11/22/19		TOTIA	7/1/17	6/30/19	TLR	5/20/16	6/30/19	
	GBRF	3/15/19	3/14/20		WildOcea	7/1/17	6/30/19	TurtOdys	9/21/18	3/20/19	
Kagoshima	Jerusale	9/1/18	8/31/20	New York AMNH	WildOcea	7/1/17	6/30/19	AMJ	6/1/18	5/30/19	
	NPA	2/12/16	6/24/19	Niagara Can DCI	BackWild	9/14/18	4/30/19	ExtrWeat	10/15/16	10/14/19	
	OOBP	6/25/18	6/30/19	Niagara NY DCI	Niagara	7/1/86		FOTB	1/18/13	6/30/19	
	Volcanoes	12/18	12/19	Norwalk MA	Niagara	5/1/07		GBR3D	8/20/18	8/19/20	
	DinoAliv	7/3/18	7/31/19		BackWild	3/24/18	6/30/19	GBRF	2/15/19	2/14/20	
Katowice CC	ExtrWeat	10/15/16	10/14/19		OOBP	10/5/18	10/31/19	L&C		6/14/19	
	AfricAdv		9/30/19	Omaha Zoo	BackWild	11/1/18	4/30/19	AOTE	4/1/18	11/30/19	
	G3DNW	6/18/14	9/30/19		OOBP	3/30/18	3/31/19	WOTA	4/1/18	11/30/19	
	TurtTale		9/30/19	Orlando SC	AmazAdv	2/24/18	6/30/20	AGWN	9/14/18	9/13/19	
	HumpbWha	7/1/18	6/30/19		BackWild	11/1/18	10/31/19	NPA	2/12/16	3/31/19	
Keelung NMMST	FlyMons	6/4/16	6/3/20		EarthFil	4/1/18	4/30/19	LITAOA	10/12/18	3/10/19	
	Kenner	9/15/17	9/15/20		GBRF	2/23/19	2/22/20	CongOTS	4/7/18	4/6/19	
	Killeen	3/1/19	12/1/19		Kenya	9/1/17	8/31/19	G3DNW	11/1/18	10/31/19	
	Kolkata SC		9/30/19	Paris Geo	OOBP	4/16/18	4/30/19	GBR3D	7/21/18	3/29/19	
	Krakow CC		9/30/19	Parker	AMJ	3/7/18	3/6/19	JTS	5/15/15	5/31/19	
KSC 1	G3DNW	6/18/14	9/30/19	Pensacola NAM	HidUniv	7/29/18	7/21/19	Pandas	5/19/18	3/29/19	
	TurtTale		9/30/19		ACGOTS	5/26/17	6/30/20	SFLIS	2/16/18	2/15/19	
	JTS	2/27/15			AMJ	2/26/19	2/27/20	SOE	11/10/18	11/9/19	
	AmazAdv	6/14/18	12/31/19		D-Day	7/1/18	6/30/19	SupDogs	3/30/19	3/29/20	
	ExtrWeat	11/1/17	4/30/19	Peoria RM	JTS	4/1/15	11/30/19	Volcanoes	1/19/19	2/15/20	
Kuwait SCK	FMTTM	2/21/19	5/6/19		AmazAdv	6/20/18	9/30/19	BackWild	8/1/18	2/28/19	
	OOBP	8/20/18	5/31/19		AMJ	2/16/18	2/15/19	NPA	12/1/18	8/31/19	
	Penguins	2/21/19	5/6/19		D-Day	4/2/15	2/28/20	TOTIA	1/3/18	3/31/19	
	PlanPowe	12/10/18	2/28/19		FOTB	4/1/16	6/30/19	Bugs	7/1/14	6/30/19	
	DreamBig	6/30/17	7/31/19		Mummies	10/16/18	10/31/20	DreamBig	3/10/17	4/1/19	
Lansing Cel	HidUniv	7/1/18	7/31/19		OOBP	9/28/18	9/30/19	FOTB	10/12/12	6/30/19	
	NPA	10/1/18	7/31/19		TinyGian	6/30/18	6/30/20	GBR3D	7/5/18	7/5/19	
	WildAfri	7/15/18	7/31/19	Philadelphia FI	WWDP3D	6/30/18	6/30/19	OOBP	3/1/18	3/31/19	
	BackWild	5/24/18	5/24/20		DreamBig	3/1/18	2/28/19	WOTA	12/7/18	12/31/19	
	FOTB	1/19/19	1/19/20		ExtrWeat	2/11/17	2/11/19	AMJ	2/17/18	2/16/19	
Las Palmas	IncrPred	9/29/17	9/30/19		OOBP	5/1/18	5/1/19	DreamBig	2/17/17	11/1/19	
	LITAOA	4/10/15	7/30/19	Phoenix ASC	SFLIS	2/2/19	2/2/21	GWS	10/31/18	1/31/20	
	OOBP	3/16/18	3/31/19		Vikings	10/13/18	10/1/19	Jerusale	3/15/15	6/20/19	
	TurtOdys	7/13/18	7/12/19		AmazAdv	8/16/18	2/15/19	L&C	6/8/16	6/20/19	
	Volcanoes	10/13/18	10/12/19		IncrPred	10/19/18	10/31/19	NPA	2/12/16	11/1/19	
Leon Exp	FMTTM	1/2/19	4/30/19		Mummies	2/6/19	2/28/20	HCBTD	8/17/96		
Lodz CC	HumpbWha	12/1/18	5/31/19		OOBP	5/4/18	5/31/19	GlobSoun	10/1/16	12/31/20	
	AfricAdv		9/30/19		TOTIA	12/1/18	12/31/19	AGWN	10/5/18	4/4/19	
	G3DNW	6/18/14	9/30/19		Volcanoes	2/22/19	6/20/19	AmazAdv	11/10/17		
	TurtTale		9/30/19	Pittsburgh CSC	WildAfri	3/2/18	3/31/19	AMJ	9/7/18	9/6/19	
	AMMM	9/1/18	2/6/20		AmazAdv	11/17/17	6/30/19	D-Day	3/29/14	6/30/19	
London BFI Ode	D-Day	6/25/18	6/25/19		AMJ	1/25/19	1/24/20	DreamBig	2/17/17	6/30/19	
	NPA	2/12/16	7/1/19		BackWild	8/31/18	6/30/19	OOBP	4/20/11	4/30/19	
	OOBP	9/7/18	6/30/19		DreamBig	11/17/17	12/31/19	TurtOdys	12/7/18	5/31/19	
	DreamBig	9/4/17	8/31/19		NPA	2/12/16	12/31/19	Volcanoes	1/4/19	5/31/19	
	JTS	10/29/15	6/9/19	Poitiers Imax	TinyGian	11/15/17	11/30/19	AGWN	1/1/19	1/1/20	
London SM	Volcanoes	1/16/19	7/15/19		PlanPowe	2/9/19	2/8/20	AmazAdv	8/1/18	8/1/19	
	BackWild	3/23/18	3/22/19	Port of Spain	TinyGian	4/1/16	4/30/19	SpacJunk	2/1/19	2/1/20	
	FON	6/18/15	7/2/20		GBR3D	1/30/19	1/29/20	DreamBig	10/1/18	4/1/19	
	FOTB	9/30/12	6/30/19		Hurrican	4/26/18	4/25/19	GBRF	3/16/19	3/15/20	
	LastReef	2/8/14	6/30/19		JMCOS	2/7/17	2/28/19	SpaceNex	6/1/18	6/1/19	
Los Angeles CSC	OOBP	8/15/18	6/15/19		TurtOdys	9/27/18	9/26/19	PlanPowe	3/28/19	3/27/20	
	PTJH	7/4/14	7/20/20	Portage Cel	DreamBig	6/30/17	7/31/19	AmazAdv	12/2/17	6/30/19	
	TA	2/1/16	7/31/19		GCA	9/1/18	7/31/19	AMJ	2/1/19	8/1/19	
	TinyGian	9/21/17	9/30/19		HumpbWha	9/1/18	7/31/19	BackWild	2/1/19	5/31/19	
	TOTIA	6/30/18	7/31/19		NPA	10/1/18	7/31/19	DreamBig	6/2/17	6/30/19	
Lubbock SS	AMJ	7/6/18	7/6/19		TTA	6/1/18	7/31/19	ISR	5/4/18	4/30/19	
	BackWild	11/9/18	5/30/19	Portland OMSI ET	AmazAdv	2/16/18	2/16/20	LastReef	1/30/15	6/30/19	
	DreamBig	2/2/18	2/1/19		AOTE	1/26/18	1/31/20	TinyGian	7/1/17	6/30/19	
	OOBP	5/1/18	5/31/19		BackWild	9/7/18	9/6/19	TLR	7/1/17	6/30/19	
	AMJ	9/1/18	9/1/19		DinoAliv	1/26/18	1/31/20	Jerusale	12/12/13	12/1/19	
Lucerne	Hurrican	12/18/18	8/31/19		DreamBig	2/17/17	3/1/19	Animalop	10/1/17	10/1/19	
	OOBP	6/1/18	6/30/19		DSC	1/16/15	4/28/19	DreamBig	3/15/18	3/15/19	
	WildAfri	9/21/17	9/30/19		FlyMons	5/22/14	4/9/19	OOBP	2/22/19	2/21/20	
	DSC	6/16/16			FOTB	1/7/14	6/30/19	BackWild	9/4/18	6/30/19	
	FightPil	3/23/12			JMCOS	3/1/17	3/30/19	D-Day	5/30/16	6/30/19	
McMinnville	LITAOA	4/10/15	5/30/19		JTS	3/20/15	3/21/19	DreamBig	2/17/17	6/30/19	
	LOF	3/23/12			Mummies	1/26/18	3/31/19	GBRF	2/15/19	2/14/20	
	RobotsNG	11/6/15	5/30/19		NPA	2/12/16	3/1/19	HumpbWha	9/24/15		
	AmazAdv	9/15/17	9/13/19		OOBP	4/20/18	4/30/19	MOC	9/7/17	10/31/19	
	AMMM	7/1/16			RobotsNG	3/15/18	3/17/19	NPA	2/12/16	6/30/19	
Melbourne MV	MA	1/30/17	1/28/20		SeaMonst	1/15/14	4/28/19	OOBP	3/9/19	6/30/20	
	Mummies	9/22/17	9/30/19		TA	1/26/18	1/31/20	TinyGian	6/24/16	5/31/19	
	OOBP	3/21/18	3/31/19		Volcanoes	10/13/18	10/12/19	TurtOdys	12/7/18	12/6/19	
	TinyGian	9/22/17	9/30/19		WildAfri	1/26/18	1/31/20	AmazAdv	2/16/19	2/15/20	
	TOTIA	9/22/17	9/30/19		WWDP3D	1/26/18	1/31/20	AmazAdv	4/28/17	6/30/19	
Memphis Pink	TurtOdys	5/12/18	12/31/19	Poznan CC	AfricAdv		9/30/19	AMJ	2/16/18	2/15/19	
	Volcanoes	3/21/19	3/20/20		G3DNW	6/18/14	9/30/19	BackWild	10/18/18	10/18/19	
	WildAfri	1/4/18	2/1/21		TurtTale		9/30/19	Cuba	1/18/19	6/30/20	
	WWDP3D	9/22/17	9/30/19	Prague CC	G3DNW	5/22/14	12/31/19	ExtrWeat	5/19/17	5/1/20	
	AMJ	8/11/18	8/10/19	Quantico	ACGOTS	4/2/18	4/2/19	FOTB	1/18/13	6/30/19	
	DreamBig	2/10/18	3/2/19		WTM	7/31/17		HidUniv	2		

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Thessaloniki	TinyGian	1/6/16	7/31/19	Victoria DCI	AMJ	3/17/18	3/16/19	Warsaw CC	TurtOdys	6/30/18	12/31/19
	TTA	2/1/19	2/28/20		D-Day	11/7/15	11/13/19		AfricAdv		9/30/19
	WildAfri	5/15/16	6/30/19		GBRF	2/15/19	2/14/20		G3DNW	6/18/14	9/30/19
	WWDDPP3D	4/19/16	7/31/19		GlobSoun	10/1/16	2/5/20		TurtTale		9/30/19
	DreamBig	10/28/17	10/2/19		HumpbWha	10/9/15	6/30/19	Washington NASM	ACGOTS	5/26/17	5/25/20
Tijuana	JTS	12/14/18	1/13/20	Cuba	Mummies	7/1/17	6/30/19		D-Day	5/23/17	5/22/19
	AMJ	3/1/18	2/28/19		NPA	2/12/16	6/30/19		DreamBig	2/17/17	2/16/20
	Cuba	10/15/18	10/14/19		Pulse	7/1/17	6/30/19		JTS	3/6/15	
	ExtrWeat	7/28/17	6/1/19		Volcanoes	11/17/18	9/30/19		LITAOA	4/10/15	
	GBRF	2/22/19	2/22/20		WOTA	7/1/17	6/30/19	Wroclaw CC	AfricAdv		9/30/19
Toronto OP	Jerusale	4/1/15	3/14/19	AmazAdve	AmazAdve	4/14/17	6/30/19		G3DNW	10/4/17	9/30/19
	OOBP	4/1/18	4/30/19		AMJ	3/9/18	3/8/19		TurtTale		9/30/19
	ACGOTS	6/1/18	6/1/20		Cuba	3/29/19	3/31/20		NPA	5/1/16	2/11/19
	AmazAdve	10/6/17	6/30/20		D-Day	7/1/17	7/1/19				
	CRA	2/24/18	2/23/19		DreamBig	3/17/17	12/31/19	Yellowstone			
Toronto OSC	GBRF	2/15/19	2/14/20	Virginia Beach AMSC	FOTB	4/5/13	6/30/19				
	JTS	10/15/18	10/15/19		GBRF	2/15/19	2/14/20				
	OOBP	6/15/18	6/30/19		IncrPred	11/16/18	11/30/19				
	AMJ	7/1/18	6/3/19		OOBP	7/1/18	7/31/19				
	DreamBig	4/1/18	6/30/19		SFLIS	9/22/17	12/31/19				
Valencia Spn	NPA	10/7/16	6/30/19	BackWild	SOE	9/11/18					
	PlanPow	1/7/19	6/30/20		BackWild	6/30/18	12/31/19				
	WWDDPP3D	7/1/16	3/31/19		OOBP	1/1/19	1/31/20				
	AmazAdve	12/22/17	6/30/19		ROTB	10/26/18	10/28/19				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist	Film	Title	Year	Dist
ACGOTS	Aircraft Carrier: Guardian of the Seas	2016	3D	K2	Pandas	2018	3D	IMAX			
AfricAdv	African Adventure 3D	2007	3D	nWP	Penguins	2013	3D	nWP			
AGWN	Australia's Great Wild North	2018		K2	PlanPow	2018	3D	nWP			
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	K2	PTJH	2014	3D	CPD			
AmazAdve	Amazon Adventure	2017	3D	SKF	Pulse	2002		GSF			
AMJ	America's Musical Journey	2018	3D	MFF	RobotsNG	2015	3D	CPD			
AMMM	Amazing Mighty Micro Monsters 3D	2016	3D	nWP	ROTB	2015	3D	B&D			
Animalop	Animalopolis	2008	3D	K2	SeaMonst	2007		CPD			
AOTE	Antarctica 3D: On the Edge	2014	3D	GSF	SFLIS	2016	3D	MFF			
Arabia	Arabia	2010	3D	MFF	SOE	2018	3D	DMD			
AsterME	Asteroid: Mission Extreme	2016	3D	CPD	SpaceNex	2015	3D	B&D			
BackWild	Backyard Wilderness	2018	3D	SKF	SpacJunk	2012	3D	K2			
Bugs	Bugs!	2003	3D	SKF	SupDogs	2019	3D	IMAX			
ConqOTS	Conquest of the Skies	2017	3D	nWP	TA	2011	3D	GSF			
CRA	Coral Reef Adventure	2003		MFF	TinyGian	2014	3D	GSF			
Cuba	Cuba	2019	3D	GSF	TOTIA	2013	3D	GSF			
D-Day	D-Day: Normandy 1944	2014	3D	K2	TTA	2012	3D	MFF			
DinoAliv	Dinosaurs Alive	2007	3D	GSF	TurtleVi	2010	3D	nWP			
Dolphins	Dolphins	2000		MFF	TurtOdys	2018	3D	SKF			
DreamBig	Dream Big: Engineering Our World	2017	3D	MFF	TurtTale	2013	3D	nWP			
DSC	Deepsea Challenge 3D	2015	3D	CPD	VanGogh	2009		MFF			
EarthFli	Earthflight	2017	3D	GSF	Vikings	2004		GSF			
Electrop	Electropolis	2014	3D	CPD	Volcanoes	2018	3D	SKF			
Everest	Everest	1998		MFF	WildAfri	2015	3D	GSF			
ExpChesa	Expedition Chesapeake	2019		B&D	WildOcea	2008	3D	GSF			
ExtrWeat	Extreme Weather	2016	3D	CPD	WM	2013	3D	B&D			
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2	WOTA	2014	3D	GSF			
FlyMons	Flying Monsters 3D	2011	3D	CPD	WTM	2017		MFF			
FMTTM	Fly Me to the Moon	2008	3D	nWP	WTR3D	2010	3D	GSF			
FON	Forces of Nature	2004		CPD	WWDDPP3D	2014	3D	GSF			
FOTB	Flight of the Butterflies	2012	3D	SKF							
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP							
GBR3D	Great Barrier Reef	2018	3D	MFF							
GBRF	Great Bear Rainforest	2019	3D	MFF							
GC	Grand Canyon: The Hidden Secrets	1985		DCI							
GCA	Grand Canyon Adventure: River at Risk	2008	3D	MFF							
GlobSoun	Global Soundscapes: Mission to Record the Earth	2016	3D	FIC							
GWS	Great White Shark	2013	3D	GSF							
HCBTD	Hearst Castle: Building the Dream	1996		DCI							
HidUniv	Hidden Universe	2013	3D	MFF							
HumpbWha	Humpback Whales	2015	3D	MFF							
Hurrican	Hurricane	2017	3D	nWP							
IncrPred	Incredible Predators	2016	3D	GSF							
ISR	In Saturn's Rings	2018		B&D							
Jerusale	Jerusalem	2013	3D	CPD							
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	3D	K2							
JTM	Journey to Mecca	2009		CPD							
JTS	Journey to Space	2015	3D	K2							
JTTSP	Journey to the South Pacific	2013	3D	MFF							
Kenya	Kenya 3D: Animal Kingdom	2013	3D	K2							
L&C	Lewis & Clark: Great Journey West	2002		CPD							
LastReef	Last Reef, The	2012	3D	GSF							
LITAOA	Living in the Age of Airplanes	2015		CPD							
LOF	Legends of Flight	2010	3D	K2							
MA	Museum Alive 3D	2016	3D	nWP							
MOC	Mysteries of China	2016	3D	GSF							
MOTUW	Mysteries of the Unseen World	2013	3D	CPD							
MounQues	Mountain Quest	2018		K2							
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF							
Niagara	Niagara: Miracles, Myths, and Magic	1987		DCI							
NPA	National Parks Adventure	2016	3D	MFF							
OOBP	Oceans: Our Blue Planet	2018	3D	GSF							

Feb.-March 2019 Bookings Count

#	Film	#	Film	#	Film	#	Film
43	DreamBig	7	LITAOA	4	LastReef	1	Animalop
41	OOBP	6	AfricAdv	4	PlanPow	1	Arabia
36	AMJ	6	AGWN	3	Dolphins	1	Electrop
33	AmazAdve	6	FlyMons	3	EarthFli	1	ExpChesa
32	NPA	6	GlobSoun	3	Everest	1	GC
29	BackWild	6	GWS	3	GCA	1	HCBTD
19	Volcanoes	6	TurtTale	3	JTTSP	1	ISR
18	FOTB	6	WOTA	3	Kenya	1	LOF
17	D-Day	5	IncrPred	3	L&C	1	MounQues
14	GBR3D	5	MOC	3	MA	1	Pandas
14	JTS	5	MOTUW	3	Penguins	1	PTJH
13	GBRF	5	RobotsNG	3	SpacJunk	1	Pulse
13	HumpbWha	5	SFLIS	2	AMMM	1	ROTB
12	ExtrWeat	5	SOE	2	AsterME	1	SeaMonst
12	TinyGian	5	TA	2	ConqOTS	1	SupDogs
11	G3DNW	5	TTA	2	CRA	1	TurtleVi
10	WildAfri	4	AOTE	2	FMTTM	1	VanGogh
9	ACGOTS	4	Bugs	2	FON	1	Vikings
9	TOTIA	4	DinoAliv	2	JTM	1	WM
9	TurtOdys	4	DSC	2	Niagara	1	WTM
8	Cuba	4	FightPil	2	SpaceNex	1	WTR3D
8	Mummies	4	HidUniv	2	TLR		
8	WWDDPP3D	4	Hurrican	2	WildOcea		
7	Jerusale	4	JMCSO	1	AirRacer		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>3D Entertainment Distribution Ltd. 3DED Ibex House 61-65 Baker Street Weybridge, Surrey KT13 8AH UK Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEFilms.com</p> <p>Advanced Imaging Society www.advancedimagingociety.com</p> <p>Afterglow Studios 527 Marquette Ave. #2500 Minneapolis, MN 55402 USA http://afterglowstudios.com/</p> <p>American Museum of Natural History Central Park West at 79th Street New York, NY 10024 USA Tel: 212-769-5000 Fax: 212-769-5233 www.amnh.org/imax</p> <p>Atlantic Productions Brook Green House 4 Rowan Road, Hammer-smith London, W6 7DU UK Tel: +44 20 8735 9300 Fax: +44 20 8735 9333 http://atlanticproductions.tv/</p> <p>BBC Earth Television Centre, 101 Wood Lane London, W127FA UK https://www.bbcearth.com/</p> <p>BIG & Digital B&D 8565 S. Eastern Avenue, Suite 158 Las Vegas, NV 89123 USA Tel: 502-212-1559 www.biganddigital.com/</p> <p>Blaze Cineworks LLC 10460 Roosevelt Blvd N., #180 St. Petersburg, FL 33716 USA Tel: 203-292-5745 Fax: 203-404-4998 http://blazecineworks.com</p> <p>Blue Sky Aerial & Specialist Filming Tärnösund, Tidö Vasteras, SE-725 92 SWEDEN Tel: +46-21-189597 Fax: +46-21-126810 https://www.bluesky.se/</p>	<p>Camera Lucida Productions 89, rue Oberkampf Paris, 75011 FRANCE Tel: 33-1-49 29 51 90 www.camerLucida.fr/</p> <p>Canadian Broadcasting Corporation 205 Wellington Street West Toronto, ON M5W 1E6 CANADA Tel: 416-205-2705 Fax: 416-205-8719 http://cbc.ca</p> <p>Canadian Museum of History 100 Laurier Street Gatineau, QC K1A 0M8 CANADA Tel: 819-776-7021 Fax: 819-776-7122 www.historymuseum.ca/visit/cineplus/</p> <p>Christie Digital Systems USA, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-236-8610 Fax: 714-229-7128 https://www.christiedigital.com/en-us</p> <p>Cincinnati Museum Center 250 W. Court St. Ste 300E Cincinnati, OH 45202-1095 USA Tel: 513-287-7014 Fax: 513-287-7079 www.cincymuseum.org</p> <p>Clark Planetarium 110 South 400 West Salt Lake City, UT 84101 USA Tel: 801-538-2104 Fax: 801-531-4948 www.clarkplanetarium.org/</p> <p>COSI Columbus 333 West Broad Street Columbus, OH 43215 USA Tel: 614-228-2674 Fax: 614-228-6363 www.cosi.org/</p> <p>Cosmic Picture 6000 3E Avenue Montreal, QC H1Y 2X3 CANADA Tel: 514-279-0046</p> <p>Cosmic Picture Distribution CPD 15 Lee Road Somers, NY 10589 USA</p>	<p>CT & Co. 840 Apollo Street, Suite 100 El Segundo, CA 90245 USA www.ctand.co/</p> <p>December Media Distribution 476 Bourke Street Surry Hills, NSW 2010 AUSTRALIA www.decembermedia.com.au</p> <p>Definition Films Building #125 Trackdown 115 Lang Road Entertainment Quarter Sydney, NSW 2021 AUSTRALIA www.definitionfilms.com.au/</p> <p>Denver Museum of Nature and Science 2001 Colorado Boulevard Denver, CO 80205-5732 USA Tel: 303-322-7009 Fax: 303-370-6044 www.dmns.org/</p> <p>Destination Cinema, Inc. DCI 3544 Lincoln Avenue, Suite C Ogden, UT 84401 USA Tel: 801-392-2001 Fax: 801-392-6703 https://destinationcinema.com/</p> <p>Digital Cinema Initiatives, LLC 6834 Hollywood Blvd, Ste 500 Hollywood, CA 90028 USA Tel: 323-769-2885 Fax: 323-769-2895 www.dci-movies.com</p> <p>Digital Crossing Productions 14 Jerome Street Toronto, ON M6P 1H7 CANADA http://digitalcrossing.ca/</p> <p>Evans & Sutherland 770 Komas Drive Salt Lake City, UT 84108-1229 USA Tel: 801-588-1000 Fax: 801-588-4500 https://www.es.com/</p>	<p>Foxfire Interactive Corporation FIC 500 East Washington St, Suite 30 North Attleboro, MA 02760 USA Tel: 508-699-6650 Fax: 508-699-6651 www.foxfireinteractive.com</p> <p>Full Circle Visuals Edmonton, AB CANADA www.fullcirclevisuals.com</p> <p>Giant Screen Cinema Association 624 Holly Springs Road Suite 243 Holly Springs, NC 27540 USA Tel: 919-346-1123 https://www.giantscreencinema.com/</p> <p>Giant Screen Films GSF 1421 Sherman Ave, Unit 101 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com</p> <p>GOTO-Stars, Inc. 4044 N. Lincoln Ave. Chicago, IL 60618 USA Tel: 773-757-6497 www.goto.co.jp/english/</p> <p>IHS Global Limited 133 Houndsditch London, EC3A 7BX UK Tel: +44-171-482-5842 Fax: +44-171-580-60 https://technology.ihs.com/</p> <p>Imax Corporation IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 https://www.imax.com/</p> <p>IMERSA https://www.imersa.org/</p> <p>International Planetarium Society 317 Flanagan Hall East Carolina University Greenville, NC 27858 USA Tel: 252-328-9365 Fax: 252-328-9371 https://www.ips-planetarium.org/default.aspx</p>	<p>Jackson Hole Wildlife Film Festival 240 S. Glenwood, Suite 112 PO Box 3940 Jackson Hole, WY 83001 USA Tel: 307-733-7016 Fax: 307-733-7376 www.jhfestival.org</p> <p>K2 Studios K2 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540 www.k2communications.com/</p> <p>La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 https://www.lageode.fr/</p> <p>Loch Ness Productions P. O. Box 924 Nederland, CO 80466-0924 USA Tel: 303-642-7250 Fax: 303-642-7249 www.lochnessproductions.com</p> <p>MacGillivray Freeman Films, Inc. MFF PO Box 205 Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 http://macgillivrayfreeman.com/</p> <p>Making Movies 195 Ponsonby Road, Ponsonby Auckland, 1011 NEW ZEALAND Tel: +64 9 921 5832 x1 https://www.makingmovies.co.nz/</p> <p>Marcus Theatres Corporation 250 E. Wisconsin Ave. Milwaukee, WI 53202-4222 USA Tel: 414-905-1500 Fax: 414-905-2668 www.marcustheatres.com</p> <p>Milbrand Cinema 24780 Highland Way Los Gatos, CA 92033 USA https://milbrandcinema.com/</p>	<p>Minnesota Zoological Garden 13000 Zoo Blvd Apple Valley, MN 55124-8199 USA Tel: 952-431-9200 Fax: 952-431-9300 www.mnzoo.org/</p> <p>Mirage3D Lekstraat 156 The Hague, 2515VZ NETHERLANDS Tel: +31-7-345-7500 www.mirage3d.nl/</p> <p>Museum of Discovery and Science 401 SW Second St. Fort Lauderdale, FL 33312 USA Tel: 954-467-6637 Fax: 954-467-0046 www.mods.org</p> <p>N3D Land Films 10 place du theatre Sevres, 92310 FRANCE Tel: + 33-6 88 88 87 78 www.n3dland.com/</p> <p>National Aeronautics and Space Administration 300 E Street, SW Washington, DC 20024 USA www.nasa.gov</p> <p>National Air and Space Museum 6th & Independence Ave. SW Washington, DC 20560 USA Tel: 202-357-1675 Fax: 202-357-1652 https://airandspace.si.edu/</p> <p>nWave Pictures 4747 W Avenue L2 Quartz Hill, CA 93536 USA Tel: 818-565-1010 Fax: 818-565-1161</p> <p>Oceanic Films Tel: +44 7766 385 312 https://www.oceanicfilms.tv</p> <p>Oceanic Research Group PO Box 94 North Reading, MA 01864 USA Tel: 978-664-9091 www.oceanicresearch.org</p>
---	---	--	--	--	--

Directory, cont'd

Ontario Place Corporation
955 Lakeshore Boulevard
West
Toronto, ON M6K 3B9
CANADA
Tel: 416-314-9773
Fax: 416-314-9989
www.ontarioplace.com

Ouragan Films
La Marie Louise, Route de
Cazan
Pelissanne, 13330
FRANCE
Tel: +44-4 95 06 80 68
www.ouragan-lefilm.com

Prospero Productions
36 Henry Street, #2
Fremantle, WA AUSTRALIA
Tel: +61-8-933-6006
Fax: +61-8-933-6007

Reef Distribution
Ramsbergstr. 5
Munich, 80799 GERMANY
www.reef-distribution.com

Regal Entertainment Group
101 East Blount Avenue
Knoxville, TN 37920 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Rio Tinto Alcan Planetarium
4801, avenue Pierre-de
Coubertin
Montreal, QC H1V 3V4
CANADA
http://espacepourlavie.ca/en/
planetarium

Saint Thomas Productions
Village d'Entreprises Saint
Henri
Rue Anne Gacon - Bat 301-
302
Marseille, 13016 FRANCE
Tel: +33 4 95 068 068
www.saint-thomas.net/

Santikos Theatres
606 Embassy Oaks, Suite
350
San Antonio, TX 78216
USA
Tel: 210-496-1300
Fax: 210-496-2720
https://www.santikos.com/

Science Museum of Minne-
sota
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org/

SCISS AB
Långholmsgatan 27, 7tr
Stockholm, 117 33 SWE-
DEN
Tel: +46-8-55 11 91 00
https://www.sciss.se/

Sean Casey Productions
Los Angeles, CA USA

SK Films, Inc. **SKF**
Pinewood Toronto Studios
225 Commissioners Street,
Suite 303
Toronto, ON M4M 0A1
CANADA
Tel: 416-367-0440
Fax: 647-837-3350
http://skfilms.ca/

Sony Electronics, Inc.
10000 Washington Blvd
Culver City, CA 90232 USA

Spirit Bear Entertainment
http://bcspiritbear.com/

Spitz, Inc.
700 Brandywine Drive
Chadds Ford, PA 19317
USA
Tel: 610-459-5200
Fax: 610-459-3830
https://www.spitzinc.com/

Statement Pictures, LLC
117 9th street, Suite 111
Brooklyn, NY 11215 USA
https://
www.statementpictures.co
m/

Stephen Low Company
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANA-
DA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Stephen Low Distribution,
Inc.
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANA-
DA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Tandem Stills + Motion
Tel: 310-597-5200
https://tandemstock.com

Transcendent Media Capital
15/F Effectual Building
16 Hennessy Road, Wanchai
Hong Kong, CHINA
Tel: +351 919 593 245
https://www.transcendent-
media.com

U.S. Space & Rocket Center
One Tranquility Base
Huntsville, AL 35807 USA
Tel: 256-837-3400
Fax: 256-721-7180
https://
www.rocketcenter.com/

Via Studios Global
100 W/VIA Way
Pittston, PA 08640 USA
www.viastudiosglobal.com/

Walt Disney Pictures
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

Walt Disney Studios Motion
Pictures **WDPD**
350 S. Buena Vista Street
Burbank, CA 91521-1232
USA
Tel: 818-560-6200
https://www.disney.com/

Warner Bros.
4000 Warner Blvd.
Burbank, CA 91522 USA
Tel: 818-954-6000
https://www.warnerbros.com/

Whitaker Center for Science
and the Arts
222 Market Street
Harrisburg, PA 17101 USA
Tel: 717-214-2787
Fax: 717-221-8208
www.whitakercenter.org/

Wild Expectations, Ltd
Peat House, Newham Road
Truro, Cornwall TR1 2DP
UK
Tel: +44-1736-796978
www.deeblestone.com

Wild Pacific Media
Fox Studios, Building 103,
Unit 5
Moore Park, NSW 2021
AUSTRALIA
Tel: +61-433 801 221
www.wildpacificmedia.com/

Wildscreen Film Festival
PO Box 366
Bristol, BS99 2HD UK
Tel: +44-117-915-7101
Fax: +44-117-915-7105
www.wildscreen.org.uk

Classified Ads

POSITION SOUGHT

Hi everyone!
It's been one of the
great privileges of my life
to serve this incredible
community. Most of you
know that I have spent a
big part of my career at
Evans & Sutherland
advocating high resolu-
tion digital dome systems,
producing original full-
dome digital shows, and
distributing converted
giant screen content for
these systems. Most re-
cently I served as the
Director of New Business
Development for **Mouse-
trappe**, an experience
design and production
studio in Burbank, CA.

Currently I am seeking
a creative role in the
production of original
giant screen films and
other immersive digital
content that can integrate
experience design to
immerse audiences in
emotionally resonant and
unforgettable ways.

I am a broadly skilled
writer/producer/director
specializing in immersive
media with a reputation
as an excellent collabora-
tor, and proficient at
guiding projects from
concept through produc-
tion. I am a confident
leader, a self-starter, highly
motivated, with effective
interpersonal skills and a
strong creative vision.

I am a highly social and
personable professional
possessing strong relation-

al skills, well respected
and admired by his col-
leagues and coworkers.
I'm proficient in interna-
tional business.

I am also an engaging
and entertaining public
speaker and educator with
extensive experience
speaking to audiences of
all sizes at the university
level and at public confer-
ences both domestic and
international. I know I
could be an invaluable
asset to your team.

I would love to discuss
potential opportunities
with you.

Thanks!

Michael Daut

msdaut@gmail.com
818-593-9458
www.michaeldaut.com

Classified Advertising

is accepted in the category of
Employment. The rate for
organizations to post job
opening announcements is
US\$0.50 per word.

There is no charge for
individuals to post an ad in
the "Positions Sought" cate-
gory.

Insert advertising

puts your message in the
hands of *LF Examiner's*
hundreds of subscribers
worldwide.

Advertisers provide their
own pre-printed inserts that
are placed in each copy of the
newsletter.

For rates and our editorial
calendar, please send e-mail
to editor@LFExaminer.com
or call 770-693-9755 be-
tween 9 a.m. and 5 p.m.
Eastern time.

LF Examiner SUBSCRIPTION ORDER FORM

Enter my one-year subscription (8 issues) to LF Examiner for US\$397. (\$US447 outside North America.)
I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

☐ Bill me ☐ Check ☐ Purchase Order

Name (please print)

Company

Address

City

State/Province

Zip/Postal Code

Country

Phone number

E-mail address

LF Examiner • 1413 Eastbrooke Way, Marietta, GA 30066 USA • Tel: 770-693-9755 • orders@LFExaminer.com

SHORTS

St. Paul to install IMAX dome laser

The Omnitheater at the **Science Museum of Minnesota** in St. Paul will close in August to switch from IMAX 15/70 film to the IMAX laser dome system. The theater is the third to announce that it will install **Imax Corporation's** laser system for domes, following the **Tech Museum of Innovation** in San Jose, CA, and the **Cincinnati Museum Center** in Ohio. The system places a single 4K projector in the same "dog house" position in the center of the dome previously occupied by the film projector. The laser projector is similar to those used in the company's dual-projector laser system, and like those, uses a vertical anamorphic lens to stretch the aspect ratio of the DLP imaging chips from the standard 1.9:1 to 1.43.

The 400-seat theater is one of only two in the world that can switch between a dome and a flat screen. (The other is at the **Canadian Museum of History** in Gatineau, QC.) It opened in December 1999 with an 88.5-foot (27-meter) diameter dome and a 66x90-foot (20x27-meter) flat screen and an IMAX GT 15/70 (2D) film projector. The theater was the museum's second IMAX Dome theater; the first was in an older building and operated between 1978 and 1999.

Apollo 11 opens first in IMAX

The 93-minute version of *Apollo 11* opens on March 1, exclusively in multiplex IMAX theaters, one week ahead of its wider opening on conventional screens. Directed by **Todd Douglas Miller** and produced by **Statement Pictures** and **CNN Films**, the documentary draws on hundreds of hours of previously unreleased film and audio material captured by NASA in 1969, much of it shot in 70mm, documenting the U.S. mission to put men on the Moon.

A 45-minute version, titled *Apollo 11: First Steps*, is being distributed by **MacGillivray Freeman Films** to non-multiplex GS theaters, starting on May 17. It is custom-edited for institutional GS theaters and will be available in 15/70, IMAX digital

and laser, DCI, and a dome version. All versions, including the 15/70 prints, have the same 2.20:1 aspect ratio.

Two GS films win Lumiere Awards

Two giant-screen films won prizes at the **Advanced Imaging Society's** Lumiere Awards presentation in Los Angeles in early February. The awards recognize "outstanding international achievement in the creation of immersive storytelling using advanced visual technologies" in the areas of film, television, advertising, gaming, mobile, online, and more.

The Lumiere for Best 3D Documentary was presented to *Volcanoes: The Fires of Creation*, directed by **Michael Dalton-Smith**, produced by **Digital Crossing Films**, and distributed by **SK Films**.

Planet Power, directed by **Pascal Vuong**, produced by **N3D Land Films** and distrib-

leased in July 2017, played in 38 15/70 film theaters and in 23 IMAX with Laser houses, as well as almost 130 5/70 theaters and thousands of conventional digital screens. In comparison, *The Dark Knight* ran on nearly 100 15/70 systems when it opened in the summer of 2008.

Only about 124 IMAX film projectors remain operational today, of which only 31 are in multiplexes, and some will undoubtedly be scrapped or converted to digital in the next 16 months.

Billionaire puts IMAX on his yacht

Billionaire **Dan Snyder**, owner of the Washington Redskins football team, has taken delivery of a 305-foot (93-meter) superyacht that features an IMAX theater, the first on a private yacht. The ship, reported to have cost more than \$100 million, was built by the Dutch shipbuilder Feadship, and was designed around the specs of the two-story theater. The CEO of Feadship said "He wanted an IMAX, that was his main request." A report in *The Guardian* quotes the ship's naval architect, Ed Beckett, as saying that including the IMAX made everything "much more complicated and expensive." He added, "You couldn't have sound from the IMAX drifting into the cabins next door and, more importantly, you couldn't have the

sound of the engines or vibrations coming into the IMAX. If they did we would not get the certification from Imax - and that was the most important thing for the owner."

The ship, named *Lady S*, also features a helipad, four VIP suites, and two 8K televisions, and is a step up from Snyder's smaller yacht, the 225-foot (69-meter) *Lady Anne*.

After the news of Snyder's new toy broke, presidential candidate Senator **Elizabeth Warren** tweeted, "This billionaire NFL owner just paid \$100M for a 'superyacht' with its own iMax [sic] theater. I'm pretty sure he can pay my new #UltraMillionaireTax to help the millions of yacht-less Americans struggling with student loan debt."



Dan Snyder's superyacht, Lady S, has an IMAX theater on board.

uted by **nWave Pictures**, won the prize for Best Documentary - International. It previously won the Best 3D Creative Documentary award at the Stereopsia Lumiere Awards in December, AIS's corresponding ceremony for Europe, the Middle East, and Africa.

Nolan IMAX film due in July 2020

Warner Bros. has set July 17, 2020, as the release date for a "Christopher Nolan Event Film," which will be released on 15/70 film, as well as other film and digital formats. No further details about the film were released. Most of Nolan's films have opened in July, and since *The Dark Knight* in 2008, all have included large portions shot on 15/65 film.

Nolan's most recent film *Dunkirk*, re-